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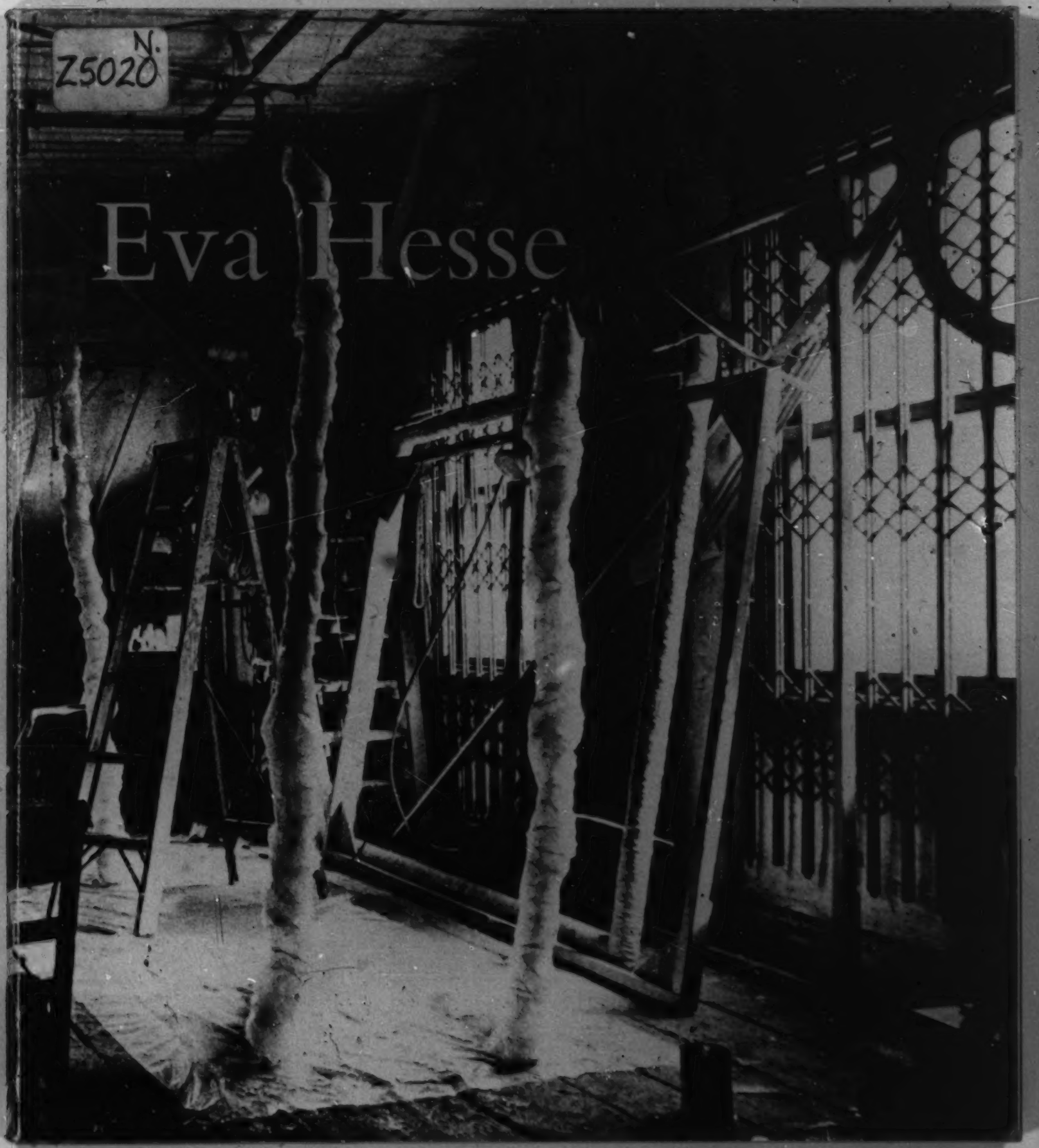
Eva Hesse



Eva Hesse:

A MEMORIAL EXHIBITION

The Solomon R. Guggenheim Museum, New York

Nov. 1972

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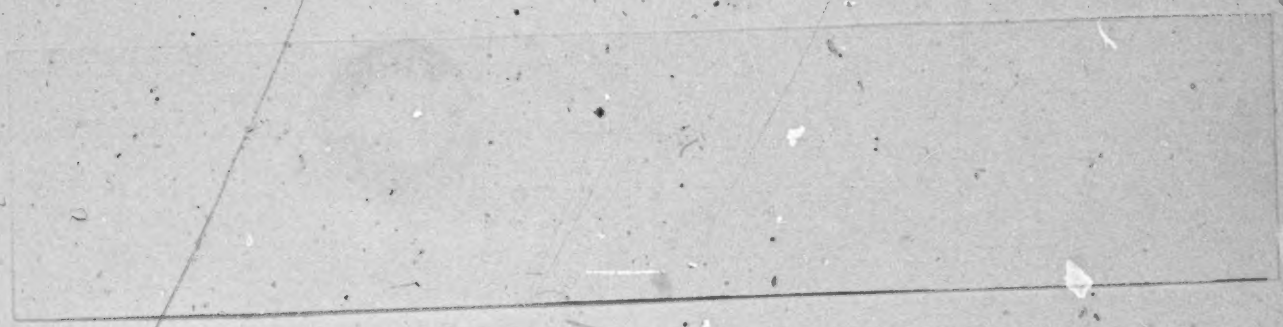

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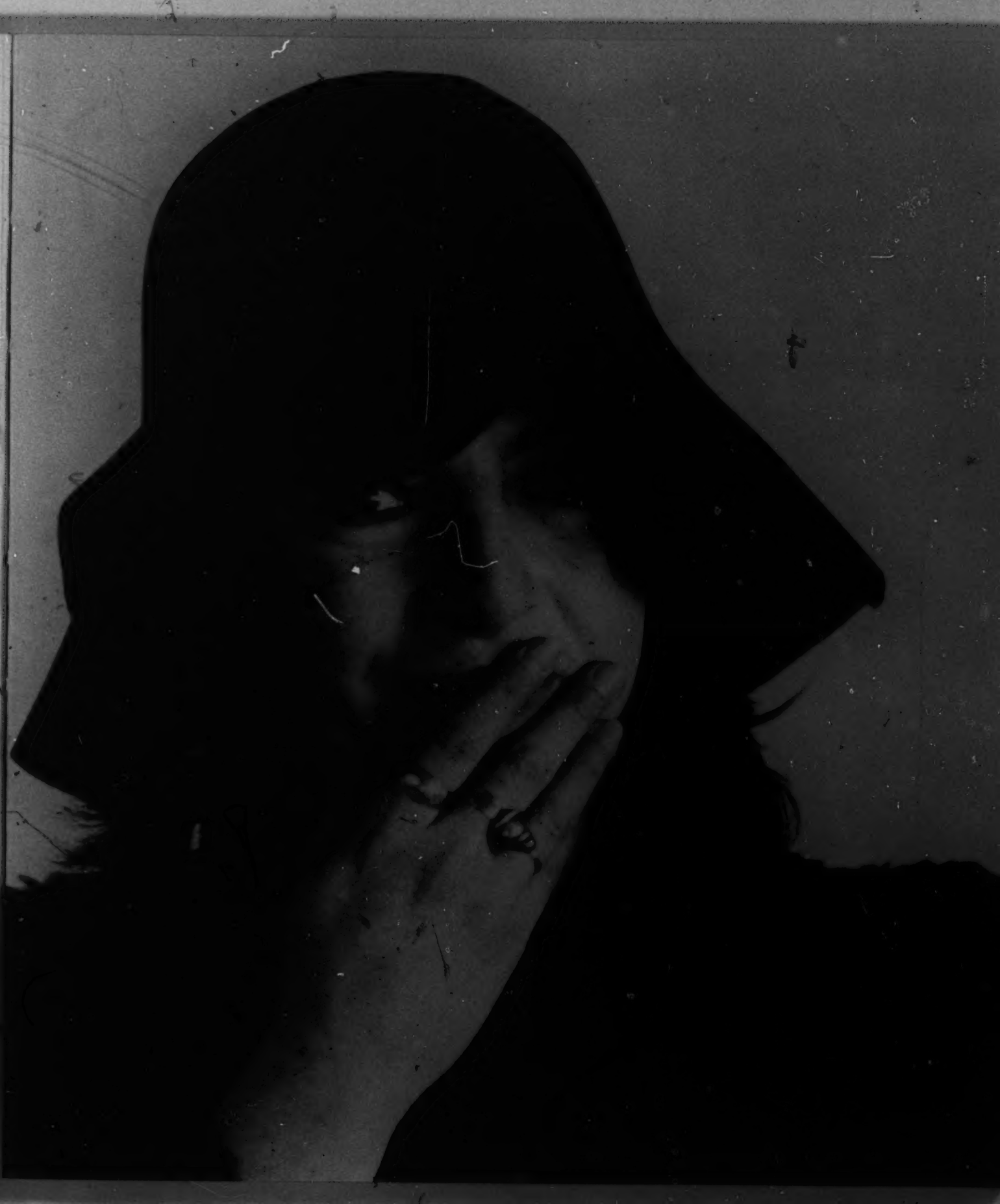
Eva Hesse
(*photo H. Landshoff*)



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Eva Hesse. 1965
Catalogue photograph, Kunstverein für die Rheinlande und Westfalen, Düsseldorf.
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I only regret that I did not know Eva Hesse personally, even though I feel I know her through her work. The exhibition and accompanying catalogue will, I hope, stand as a fitting tribute to her memory.

L.S.

EVA HESSE: MORE LIGHT ON THE TRANSITION FROM POST-MINIMALISM TO THE SUBLIME

by Robert Pincus-Witten

Eva Hesse was born in Hamburg, Germany to a Jewish family on January 11, 1936—in full *Hitlerzeit*. During her infancy, Eva Hesse was separated from her family for a period of three months. In 1939, she went with her father, mother, and sister to New York City where she was raised in Washington Heights, a neighborhood which, since the large emigrations following the First World War, had become largely a German-Jewish enclave in Manhattan's Uptown. Bilinguality was to serve her well, for, shortly after her graduation from the Yale University School of Fine Arts in 1959, she and her husband Tom Doyle went to Germany and remained there for nearly two years. Eva Hesse's first extensive exhibition took place under the tutelage of the Kunstverein für die Rheinlande und Westfalen in Düsseldorf in 1965.

This exhibition was the culmination of a deeper, more internalized quest – the discovery of who she was, through the reconstruction of the facts and fragments pertaining to her family lost during the war. The return to Germany was ". . . a weird search, like a secretive mission . . . a new generation seeking a past. I know nothing of my family – my grandparents. Seeking out statistics, establishing losses encountered by the H[esses] . . . never knowing their lives, their never knowing me or mine . . . never having had grandma, grandpa [Moritz and Erna Marcus], life at all the gatherings, house, encouragements, proudnesses . . ."[1]

Eva Hesse's difficult childhood was further traumatized by the separation of her parents in this country, the remarriage of her father, and the death of her mother. Her diary notations indicate that she identified the intellectual and structural side of her mind with her father – sought, in fact, to conform to what she took to be those sources of pride which he took in her, perhaps as a guarantee that she would never again be abandoned.

A highpoint of her young career – and of paternal pride – occurred when, in the September 1954 issue of *Seventeen Magazine*, Eva Hesse's illustrations were featured as part of the annual competition award, "It's All Yours." Her work had appeared in a nationally distributed magazine. She had earned $100. "We like to think that we discovered Eva Hesse," wrote Marie McPartland, the editor of the feature, "but actually she came up to *Seventeen* on her own in February of this year, fresh from Pratt Institute . . . We hired her on the spot to work part time on our staff. In the evening she attends the Art Students' League nearby. This month she begins a three-year course in painting, drawing, sculpture, and graphics at Cooper Union in New York City."[2]

In the fall of 1965 Eva Hesse returned from Germany to New York City where she was to die four years later on May 29, 1970. Her production, therefore, is strikingly compressed. In addition to the works themselves – paintings, sculptures, drawings, and the combined idiom that the artist preferred – Eva Hesse's estate also includes notebooks which range from ledger size to scratch pad

in which she had, from adolescence on, recorded impressions, experiences, dreams, stray information, and artist's recipes. At times these were set down with fastidious control; at other times, they were hastily recorded, often in cryptic clues, especially when dealing with aspects of her private life. At the very end, when the intellectual equipment remained, but tortured by physical deterioration, many phrases are left unfinished. Even here there are type-size sheets of manuscript describing this experience.[3]

The history of artistic creation can never be said to be recorded in this way – the growth of a sculptural and pictorial oeuvre answers its own imperatives and not those of literature, even confessional or diaristic literature. Still, in Eva Hesse's case, it would be foolhardy to ignore these notebooks. Art history is richer for them, and they bring into sharp focus those personal and artistic events which shaped the production of a gifted art student, transforming it into one of remarkable power. The most painful notations record the central trauma of individuation provoked by the death of the artist's father in the summer of 1966 and the rupture with her husband which peaked at this time as well, events without which, I believe, Eva Hesse's art might have remained an effort of primarily local interest. These events are also mentioned as a means of introducing certain figures – Sol LeWitt, Mel Bochner, Lucy Lippard, Robert Smithson, and Helen Charash,[4] artists and critics largely, who were to reinforce the vision which these two traumas aided in triggering. The terror and isolation provoked by the death of the artist's father and the withdrawal of her husband from her – instead of forcing incipient madness – provoked the crystal lucidity of original creation. In the summer of 1966, during the complex events and family rituals surrounding the death of her father (in Switzerland, as it happened), Eva Hesse found herself in the unfamiliar serenity of her sister's household, surroundings which intensified a sense of guilt. She had not become the kind of artist which the "It's All Yours" suggested she might have become (neither for that matter did Sylvia Plath, who shares this curious coincidence with Eva Hesse). She wrote: "I feel more helpless, insufficient, stupid . . . I want to prove myself. My only weapon is art." In August of 1966 Eva Hesse's life as a mature artist begins.

Even at this short remove it grows difficult to ascertain the individuals who created the movement away from Minimalism and from formalist criticism. Certainly, Richard Serra, Carl Andre, Keith Sonnier, Robert Smithson, Robert Morris, Sol LeWitt, Mel Bochner and the critic Lucy Lippard must be recalled in this connection; several of the artists listed here had also functioned in the capacity of theorists and critical essayists as well. Eva Hesse also contributed enormously to this shift of sensibility, and her journal notations after 1966 make constant mention of LeWitt, Lippard, Bochner, and Smithson, acknowledging their crucial assistance during a period when otherwise she might have felt herself alone in the making of a new art as well as of a new life.

The death of Eva Hesse also makes it possible to regard her production in a way quite different from that of her Post-Minimalist colleagues. Their careers are still being elaborated. What can only be elaborated now, in Hesse's case, are our changing modes of perceiving what is important in her work.

During 1965 Hesse began to break with the explicit Expressionist and Surrealist clues of her art – those fine ambitions that an extensive art training and long European stay engendered. Biomorphic relief elements announced a fresh attitude toward pictorial-sculptural ambiguity. Some fifty items, drawings and combine paintings, comprise the checklist of the summer run of Eva Hesse's first exhibition, *Materialbilder und Zeichnungen* held at the Studio für Graphik in Düsseldorf from August to October 1965. The front page of the onefold checklist reproduces a photograph of the artist surrounded by five works. Although the reliefs are seemingly abstract, their organic inferences will, by the end of the following year, have been further attenuated so that what we now view as a kind

of generative abstraction – breast and nipple forms, womblike configurations – will have evolved into a vestigial suggestiveness.

Several of these works have been located and are being shown publicly for the first time in America at the present exhibition. One is impressed by their vigorous biomorphism and sense of craft, as well as their often raucous color. This chromatic plangency is notable because it argues for a rejection of the sytematic color theories of Josef Albers, one of the important teachers whose influence the artist underwent at first hand. Unlike her teacher's paintings, Hesse's works are expressionistic in terms of their harsh and obtuse color. Taking note of the generally monochromatic appearance of her work after 1965 – a monochromism largely traceable to an appreciation of Jasper Johns' work – I conclude that Eva Hesse was a largely insecure colorist, never comfortable with this emotionally oriented world, despite her successes in Albers' classroom.

Once again in New York City and more self-aware of her ambitions, Eva Hesse found support among a small community of compatible artists. A disparate range of work came into being, resistant to the architectural and sculptural ambitions of Minimalism. These artists, in order to cut through Minimalism's solemn atmosphere, adopted a self-mocking stance. The general levity was viewed as doing an "Oldenburg number." The shifting sensibility was expressed in the growing use of highly colored, emotionally associative materials and through the rejection of the geometrical tradition of Constructivism. The limp, the pliable, the cheap were sought; the hard, the polished, the expensive became suspect. Unanticipated methods of seaming and joining were emphasized – sewing, lacing, grommeting. Rags, vinyls, street detritus came to be choice materials surpassing even oxyacetylene welded stainless or Corten steel.

In the late spring of 1966 several artists of this stamp joined together for a group exhibition at the Graham Gallery, calling themselves *Abstract Inflationists and Stuffed Expressionists*. The exhibition was largely construed by the gallery-going public as a tardy Pop put-on, a joke, at worst jejune, at best harmless. This condescension was inescapable when regarded in the context of a larger situation in which Tony Smith, Kenneth Noland, and Frank Stella were taken to be the representative figures of modern art. The reviews of the exhibition were few and terse, equally understandable granting the youth of the participants and the unfamiliar idiom in which they were working. The most salient feature requiring mention went ignored – that such an option should have been adopted by a body of artists in the first place.

The announcement for the *Abstract Inflationists and Stuffed Expressionists* exhibition was a toy balloon, surprinted with the gallery particulars, emphasizing in this way an air of comedy. The good nature of the exhibition led me to write that Eva Hesse's contribution – ironically called *Long Life* – was a "slapstick ball and chain [that] might easily pass for an anarchist's bomb designed by a color blind obsessive-compulsive."[5] I was struck by the process of manufacture – a core of papier mâché painstakingly bound in gray-painted cord. The relationship of the piece to the early painting of Jasper Johns is notable especially in view of its subject matter – if that term is still a viable one. It can easily be allied with, say, the *Painting With Two Balls*, the gray version, which, like the gray work by Hesse is equally sexually inferential. Although Hesse's work also seems to bear reference to the early Johns-like production of Robert Morris, it seems doubtful to me that Morris' career ever had a decisive influence on Eva Hesse's work despite Morris' celebrated essay "Anti-Form" (*Artforum*, April 1968), a position paper to which Hesse's work is appended by virtue of her relationship to the movement Morris is describing.

From 1964 on, there appears in Hesse's work a conscious use of motival configurations. One such figure would be the "ball" and "chain" motif of *Long Life*, (figure 1) a large, round body from which a thin length depends or is extruded. Such a formal predicate remains constant through the

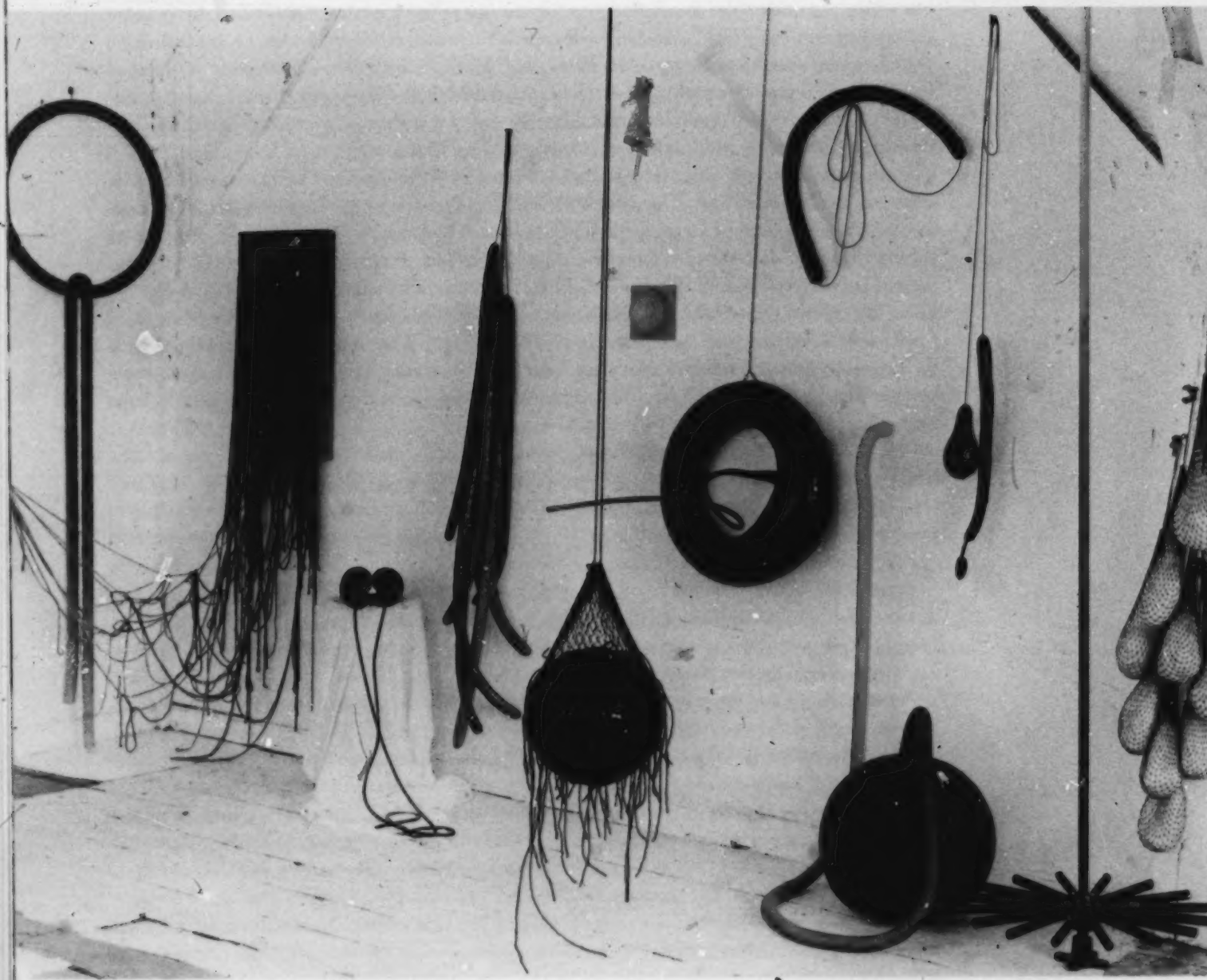


Fig. 1 View of studio. Work from 1965 and 1966.

remainder of Hesse's short career – perhaps abandoned in the plastic and rope skeinings and ladder-like structures of the last year of her life. Although in some German-period work such motifs are revealed, the "ball" and "chain" motif appears first to have been fully realized in a piece of 1965, an untitled work – now destroyed, somewhat inner-tube-like in shape from which a short swirl escapes (figure 1). The motif is sexually connotative, possibly generative, carrying with it an abortive note as well as it infers both uterine container and slashed umbilicus.

Such sexual metaphors are not introduced into Eva Hesse's work because of an active literary fantasy, but because they take their spur from closely lived experience. They are always a function of the actual events of a life painful from the first, even at its seemingly best moments. The "uterine" motif, for example, is given credence by the notations made in a notebook at the time that Eva Hesse was still a student at the Yale University School of Fine Arts. On November 2, 1960, Eva Hesse noted that "... her problems of mysterious pains have been detected and explained ... A logical explanation and proper steps shall shortly be taken. I will have an operation and the opening at the ovary will be dilated." A few days later she noted, "Tomorrow I go to hospital, Tues., Operation."

While such innuendos in her art correspond to the troubled personal life of the artist, such a line of inquiry must remain speculative as it falls into the province of trained analysis, if even then. But that Hesse thought along such lines is substantiated throughout the notebooks. Her notations indicate that she was attracted to Freudian analytical patterns – as early as her studies at Yale – because they are so potently simple and seemingly true. In a notebook dated April 1966 (although it covers a broader period of time), the basic statement of the conflicts besetting her were recorded as the "Underlying Theme [of the] conflicting forces inside Eva" – in her notebooks she often refers to herself in the third person – viewed as an ongoing sadomasochistic multivalence within a Mother-Father polarity:

1. *Mother force: unstable, creative, sexual, threatening my stability, sadistic-aggressive.*

2. *Father, Stepmother force: good little girl, obedient, neat, clean, organized-masochistic.*

Later, through 1967–69, the motif of the trailing cord may be construed in the context of plasma bags and intravenous tubing, although by the period of her life when the surgical readings ought to be most evident, in the last year, this motif had, in fact, been displaced. Still, these motifs are not interesting because they may lend themselves to elaborate extrapolations of meaning but simply because their forms are interesting apart from any thematic obliquity. The forms infer, but they do not depict. Their essential ambiguity attests as well to a stylistic evolution out of Jasper Johns and through him to a still larger distillation of the Surrealist theory and a modern obsessive tradition, combined with, in Hesse's usage, ruggedness, pragmatic resourcefulness and an appreciation for the intrinsic physical properties of her materials.[6]

The compulsive coiling of these early pieces – a kind of pleasure-inducing craftswork – indicates a curious methodology. In this connection, the influence of Lucas Samaras is sensible in the tendency toward pictorializing sculpture which marks the later '60's and announces the Post-Minimalist phase. My intuitions are borne out by an important note: "I met Sol [LeWitt]," Hesse wrote, "at the Whitney [Museum of American Art]. Saw recent acquisitions (Held, Johns, Kelly) & Lipman Collection. Lot of mediocrity along with few fine pieces. One beautiful Samaras (2 inferior ones), a fine Morris & Judd. The Samaras I loved was a box covered with pins, cover slightly ajar, with bird's head forcing its way out from under cover. Old cords and rope dropping out from front."[7]

In addition to the dangling, stray appearance of the sculpture, Hesse also responded to the fact that the characteristic surface of a Samaras box is formed by a network of parallel strands of multi-colored knitting yarn. The obsessive nature of Samaras' work – both in subject and method – must be emphasized as another means of altering the idiom of Post-Minimalism. The conjunction of this psychological strain with a less sensuously appealing art sustained by the lucid theoretical positions of her friends Sol LeWitt, Mel Bochner and Robert Smithson, may have accounted for the enormous psychological persuasiveness of Hesse's manipulation of the otherwise spare rigor of Minimalist and serial structures to which she equally was being drawn at this time. LeWitt and Bochner have contributed to our understanding of this evolution. Some of the essential reference works in the movement, say Mel Bochner's "The Serial Attitude" (*Artforum*, December 1967), include pictorial examples of Hesse's work without specifically illustrating the way in which her more psychologically focused art elucidated the theory.

Taking into account organic inference, mixture of media and the fact that Marisol is a well-known woman artist, one might imagine that Hesse's work was cued in some measure by Marisol's work. Yet, a visit to Marisol's studio is recorded in the April 1966 notebook and the entry makes it clear that while Hesse was struck by the openness of Marisol's attitude regarding the use of odd substances, she had strong reservations as well. "Marisol does all work herself. She will try anything, experiment with any medium, incorporating all things." Here the sense of community ends and Hesse sharply notes that "What she does do is leave too much on the surface – design, decoration. Mystery is lost."

The rejection of Marisol is important to note because of Hesse's strong consciousness of the problems of being a woman artist, sympathies which were at that moment beginning to be explored by the more alert members of the New York art community. As early as 1966, Hesse confessed that ". . . I have this awful trait in competing with male artists, which is to say almost everyone. Then, that's not bad enough, I compete as a 'woman' with women in 'female' areas. It's another major area to be thought about."

The biomorphic frame of reference in Post-Minimalism had, of course, been discussed since the emergence of Claes Oldenburg's soft sculptures, especially those of *c.*1962–64, when Hesse herself was first being drawn to this metaphor in her German combine paintings. It is in this historical relationship that Hesse emerged in the *Eccentric Abstraction* exhibition organized for the Fischbach Gallery by one of Eva Hesse's friends, Lucy Lippard. It was at this time that Hesse came to know Donald Droll who was then the director of the gallery.[8]

The *Eccentric Abstraction* exhibition, held in September and October of 1966, is one of the most influential group exhibitions in recent history. Lippard viewed her exhibition as antithetical to ". . . the solid formal basis demanded of the best current non-objective art." Importantly, she emphasized the "indirect affinities with the incongruity and often sexual content of Surrealism." Lippard noted of Hesse's work that "intricately controlled and tight-bound, paradoxically bulbous forms do not move but their effect is also both fixed and changeable. The finality of their black to gray gradation is countered by an unexpected unfixed space and the mood is both strong and vulnerable, tentative and expansive." Lippard presaged, that "The future of sculpture may well lie in such non-sculptural styles." What was a "non-sculptural" possibility in 1966 has clearly become a sculptural actuality, if not even a stylistic cliché, if one takes into account the number of artists at present working in an idiom immediately dependent upon Eva Hesse's achievements.

An underground was coalescing and emerging. The then unfashionable loft area south of Houston Street – hence SoHo, bordered on the East with the Bowery, where Eva Hesse had her studio – was discovered to be the new bohemia. Eva Hesse's life changed from that of agony and

fear into one central to a vital movement. She was valued as never before by artists, colleagues and friends. She had found an important gallery to represent her work – the Fischbach Gallery – although she noted in her journal that she had hoped to be shown at the now defunct Dwan Gallery at which Sol LeWitt was represented, despite the fact that the astringent severity of the general character of the Dwan roster was foreign to the tendencies exploited by Hesse. Perhaps, too, Hesse still wanted to demonstrate to Tom Doyle, who had been shown at the Dwan, that she could now stand independently of him, but on his own turf.

The works of this phase of Hesse's career emphasize loaded dangling forms, either presented singly or clustered in groups (figure 1): the ball of *Long Life*, another, *Vertiginous Detour*, is a black ball caught in a net which hangs from ceiling to floor, a work composed of groups of nets stuffed with crumpled plastic sheeting, *Ingeminate*, the sausagelike elements of *Several* – the last two included in the *Eccentric Abstraction* exhibition. These testiclelike clusters re-enact, in terms of their coloristic neutrality, the lessons of Johns combined with the organic metaphor of Oldenburg, fusing the former's conceptual presentations with the latter's viscerally identifiable soft sculpture. They are unique however, in that they foster an "intelligence" based on natural pressure, an "intelligence" or "rightness" such as we experience in clusters of onions, or sausage links. The tug of gravity, the action of the ground sprawl, the steadying and the support of the wall is always felt, quite unlike the autonomous works of Oldenburg. This remains constant, even in Hesse's seemingly errant pieces, the networks of the last year. These, too, have the natural "intelligence" and "order" that can be found, for example, in the tangled silk snares of certain nongeometric spider webs.

In this way, the visceral punning derived from Oldenburg was displaced in favor of the pictorial/sculptural fundamentalism found in the radical offerings of the day – say, in Richard Serra's lead tossings, an important example of which is dedicated to Eva Hesse, or in Carl Andre's metal "rugs." These presentations argue for the baldest acceptance of the floor and wall and reject as bankrupt the virtual monopoly the monolith isolated upon a plinth had enjoyed for millennia. The frank acceptance of the rudimentary – as directed against the base and therefore against the isolated "art object" – was only one part of the Post-Minimalist bias apparent in Hesse's work at this moment, since her work for two years more at least, was to give equally strong evidence of Minimalist structure, a style very much in evidence in New York art at that time.

Eventually Hesse exactly understood her relationship to Oldenburg. In her most artistically exclusive notebook – really a collection of unbound looseleaf pages, undated, but largely after 1967 – Hesse observed of Oldenburg's work: ". . . as eroticism, his work is abstract. The stimuli arise from pure sensation rather than direct association with the objects depicted." These ideas reiterate contentions made in Lucy Lippard's essay "Eros Presumptive" (*The Hudson Review*, Spring 1967) in which the critic attempted to isolate the sexual metaphor in abstract art, an idea which doubtless had been mulled over between critic and artist for some time before publication. In the article Hesse is mentioned, but only in passing, and then, revealingly enough, when bracketed with the name of Lucas Samaras. Lippard observed that Hesse's "black, bound organs" offer an indication wherein "the opposition and eventual union of Eros and Thanatos is one more contradiction to be absorbed by form."[9]

During the emergence of an "Eccentric Abstraction" the abstract-sexual legacy of Oldenburg had been transmuted by the free acceptance of natural forces as well as by an idiosyncratic employment of a formalist bias. This is especially evident in the *Metronomic Irregularities*, one version of which was included in the *Eccentric Abstraction* exhibition. It is clear that from 1966 on Eva Hesse was at pains to answer to the total style of Minimalism. The notebooks begin to record exact mathematical notations, axioms, and definitions. Ultimately these notations will supply her with

a repertoire of titles, just as earlier her notes filled with biological and genetic phraseology, had provided the names of many "eccentric" works. Transposing notions of graph, seriality, modularity, and checkerboard structure, Hesse, in the *Metronomic Irregularities*, for example, acted as if she were eviscerating a three-dimensional tic-tac-toe board placing diagrammatic figures one beside the other and then, as if sewing or threading, determining rational junctures for hanging the boards together. This decision combines the firmness of Minimalist ontology with the erratic inconsistency of eccentric interconnection, an impression facilitated by the cotton-covered wires which act as the threading agent.

Hesse's serialist presentations were often string-wrapped semispheric reliefs, first realized in the important *Ishtar* of 1965, from which dangled at each mound's center, a length of line: the erotic abstraction of the earlier breastlike configurations treated in a protomodular sequence. Such reliefs were worked out in numerous geometrical drawings which emphasized circles deployed one beside the other in grid formation. This kind of delicate drawing continued throughout the remainder of her life, although in the last year the elements are much enlarged and handled more brusquely.[10]

Eva Hesse's drawing during 1966–68 emphasized modular and grid arrangements alluding, in this way, to the high regard in which Agnes Martin was held, although the delicacy of wash application in Hesse's serial composition – as well as the single motif in isolation – equally refers to the target figure in the Jasper Johns encaustic paintings of the mid-50's.

The controlled gradations of gray in this moment correspond in the artist's mind to an absurdist view of the world – an absurdness of the kind she admitted to experiencing in the work of, among others, Duchamp, Johns, and Andre, an absurdness which had been corroborated by the events of her life. It is tragically ironic, for example, that as a child, Hesse had been destined for German extermination camps, and in 1965 found her first public there. This kind of world view is expressed throughout an exchange in a taped interview made during a three-day remission in the artist's last days, when Hesse was both aware of her rank as an artist and that her life was draining from her, perhaps the most tragic irony of all. "If something is absurd," she said, "it is much more exaggerated, much more absurd if it's repeated."[11]

The "Eccentric Abstraction" phase is a fertile period, dominated by such masterpieces as *Ennead* and *Hang-Up*, the two works which gained in prestige for having been reproduced and exhibited widely. The meandering lengths of string in the *Ennead* refer to a numerical system, an ennead, a term derived from Greek to indicate groups of nine elements, although it also has a subordinate meaning relating to the mythology of the ancients. Moreover, the name carries with it an aural association with name of Aeneas, Virgil's hero. The confused skeining of gravity-tugged lines suggests his wanderings. But, of course, the primary experience is mathematically based on a grid structure of dark, nipplelike, buttons.

Such mythologizing inferences are not gratuitous. Several works carry classical overtones. The great *Vinculum I* of the last year specifically refers to unifying bonds or links and to the bracketing symbol of compound qualities in a mathematical expression. But it also carries with it the forceful name of Vulcan smashing at his forge and the idea of the vincible (or the invincible) as well. *Laocoön* of 1966 takes the name of the Trojan priest whose warnings against the wooden horse of the Greeks went unheeded, and who was strangled with his sons by the avenging serpents of Athena and Apollo. *Ishtar* of 1965, with its ten double rows of hemispheres ranging from light to dark gray with each dome dangling a length of cord from its center, takes its name from a multi-breasted mother goddess of Babylonian worship, the Aphrodite of the Ephesians.

Hesse's journals intersperse mathematical and mythological information, recorded because it corresponded to real working problems. She is an artist for whom the title of the work is deeply considered and exactly to the point.

Ennead was a central achievement for the artist.

It started out perfectly symmetrical at the top and everything was perfectly planned. The strings were gradated in color as well as the board from which they came. Yet it ended up in a jumble of string . . . The strings were very soft and each came from one of the circles. Although I wove the strings equally in the back (in the back of the piece you can see how equal they are) and it could be "arranged" to be perfect, since they are all the same length, as soon as they started falling down they went different ways and as they got further to the ground the more chaotic they got . . .[12]

But the chaos came to be valued as it determined the style of much of the last year's work with its sense of arrested clotting and insect-flight webwork such as we find in *Right After*.

Dearer to Hesse than the *Ennead* was *Hang-Up*. The artist identified it as "the most important early statement I made. It was the first time my idea of absurdity of extreme feeling came through."

It was a huge piece, six feet by seven feet. The construction is really very naive, it is a frame, ostensibly, and it sits on the wall with a very thin, strong but easily bent, rod that comes out of it. The frame is all cord and rope. It's all tied up like a hospital bandage – as if someone broke an arm. The whole thing is absolutely rigid, neat cord around the entire thing . . . It is extreme and that is why I like it and don't like it. It's so absurd to have that long thin metal rod coming out of that structure. And it comes out a lot, about ten or eleven feet out, and what is it coming out of? It is coming out of this frame, something and yet nothing and – oh, more absurdity!! – it's very, very finely done. The colors on the frame were carefully gradated from light to dark – the whole thing is ludicrous. It is the most ridiculous structure I have ever made and that is why it is really good. It has a kind of depth or soul or absurdity or life or meaning or feeling or intellect that I want to get . . . I know there is nothing unconnected in this world, but if art can stand by itself, these were really alone and there was no one doing anything like that at the time.[13]

But the work was, as well, the focus of a long description in a New York Letter in which Lucy Lippard further commented on the issues of the *Eccentric Abstraction* exhibition:

Eva Hesse's gray sculptures depart from a . . . fanaticism that has absorbed rather than been conquered by a strong formal sense . . . Her most impressive work is Hang-Up, *an empty six-foot "frame" on the wall, from which emerges a huge narrow loop. Both elements are tightly wrapped, or bandaged, in cloth or cord, and graded, not obviously, from a very light gray at the upper left corner of the frame and a near black toward the right of the loop. Free and confined, regular and irregular, rectangular and unmanageable, the components exist in a peculiar idiosyncratic space. There is a yearning quality of suppression and release as well as pathos and humor to this strange relief that should reach a broad audience.*[14]

Despite the biomorphic inferences in Hesse's work she did come to grips with the Minimalist issue – but in a highly peculiar way. Facing up to Minimalism meant that Hesse had to formulate a special view of the cube in sculpture and the square in painting. These elements, while providing a compositional type which employed modular sequences and seriality, nonetheless allowed Hesse

to fashion her own vision of counter-Cubist structure. They permitted a composition in which no element functioned preferentially to any other – taste and sensibility being, in Hesse's case, always imbued with biomorphic inferences and the mark of straight natural force.[15]

The solution was easy for Hesse. In the *Accession* series of 1967 – "Accession, increased by something added," she once noted in the "art-notes" – Hesse turned to the conventional cube of Minimalism (cf. Le Witt's modular frames, Smith's hollow *Die*, Andre's daislike platforms or Serra's one-ton lead squares). In the first *Accession*, Hesse built a galvanized steel frame – this solution is closest to LeWitt – and laced the five faces up from the base with plastic tubing leaving the uppermost face open. The interior loops were then slashed on the inside in a manner similar to the way that woolen loops are clipped in the manufacture of hooked rugs producing a tactile cube, bumpy yet smooth on the exterior, but brushy within where the cut tubing still projected. The tactile discovery was important and the artist repeated it three times, employing a casing of fiberglass from which the plastic tubing extruded in the subsequent versions. "That huge box I did in 1967, I called it *Accession*. I did it first in metal, then in fiberglass. Outside it takes the form of a square, a perfect square and the outside is very clear. The inside, however, looks amazingly chaotic, although it is the same piece of hose going through . . . It's too beautiful, like a gem, and too right."[16]

Even in Hesse's most serialized conceptions it was the sense of the hand, of making and doing, which took precedence. Compared to more purely theoretical Minimalists ("Solipsists" Mel Bochner called them[17]) – LeWitt, Judd, Morris – Hesse's version of seriality and modularity appears more playful, even "incorrect." The smaller floor pieces often seem little more than primitive checkerboards, games, childlike counting exercises quite unlike the metal and plexiglas monuments which we take to be the shining examples of Minimalism during its sway. In Hesse's work structural continuity is often disguised, rendered insensible despite the serialization. A key work is *Expanded Expansion* of 1969, in which fiberglass and rubberized cheesecloth – industrial materials which allow for the mark of the hand – permit a variation even though each of the elements or screens which compose it is fixed to the other. "I think what confuses people in a piece like this is that it's so silly and yet it is made fairly well. Its ridiculous quality is contradicted by its definite concern about its presentation."[18]

Such spatial concerns, curtainlike possibilities and serial hints remain as well in the rubberized fiberglass work called *Contingent*, shown at the Finch College assembly *Art in Process IV*, held in the winter of 1969 and reproduced on the cover of *Artforum* in May 1970. Writing about the effect that this work had on him, Philip Leider, then the editor of the magazine, observed that it was "probably the only piece in the exhibit that had nothing to scream about, no manifesto to adhere to and no theory to back it. It is Abstract Expressionist sculpture of a higher order than I would have thought possible, an inspiration that I would not have thought available to a younger artist. Her work struck me as being as stumbling and as deeply felt, as expressive and as inchoate as, say, a work like Pollock's *She Wolf*."[19]

"Sickness" broke the hold of Minimalism and opened Hesse to a more sublime vision, one freed of local theory. It induced the most extreme reaches of Eva Hesse's work. Masterpieces dominate the last year. With the exception of the two versions of *Vinculum*, I think Leider was right in noting – as Linda Shearer corroborates in the present catalogue – that the last phase of Hesse was one which was essentially Abstract Expressionist in its larger premises. Whereas *Vinculum I*, in which unified stretcherlike supports of fiberglass rectangles continue Minimalist seriality, the most expressive work of Hesse at this time deals with a skeining and intertwining of forms, that in some measure recalls the Abstract Expressionist sculpture of wire and metal tubing made by Claire Falkenstein of the mid-1950's through the early '60's.[20]

Installation shot, one-woman exhibition, Fischbach Gallery, New York, November 1968.
Left wall, *Accretion*, cat. no. 33
Foreground, *Accession III*. 1968. Ludwig Collection, Wallraf-Richartz Museum, Cologne (Not in exhibition)
Right background, *Repetition 19, III* (cat. no. 32)

The prototype of *Contingent* and its eight-part mock-up were included at the Finch College exhibition. Between the execution of the work and its viewing in the winter, Eva Hesse had succumbed to the effects of a tumor discovered to be growing in her brain. A suite of operations began. She was able, however, to attend the opening festivities of the exhibition in December of 1969. "Anyway, did go to Finch – and it was an opening and I was told how great my piece was. I enjoyed myself despite feeling lousy," she noted in the manuscript describing the course of her disease and hospitalization. She also read the ambitious statement – here reprinted in its entirety on p. 22 – she had contributed to the catalogue concerning the *Contingent* series. In it she describes the experience of going beyond Post-Minimalism, beyond the local style, beyond art. Her words are only paralleled by the vision of art that was experienced by the first generation of Abstract Expressionists. Anyone who has studied Newman's "The Sublime is Now," Clyfford Still's confession in which he describes the discovery of an art devoid of any distorting premise of Western culture or Ad Reinhardt's statements regarding an iconic art of total placelessness, must be struck by the similarity of voice in Eva Hesse's statement.

. . . not painting, not sculpture . . .
I remember I wanted to get to non art, non connotive,
non anthropomorphic, non geometric, non nothing,
everything, but of another kind, vision, sort.
from a total other reference point. is
it possible?
I have learned anything is possible. I know that.
that vision or concept will come through
total risk,
freedom, discipline.
I will do it.
. . . it's not the new. it is what is yet not known,
thought, seen, touched but really what is not.
and that is.[21]

Two options were left to Eva Hesse; one a purely physical art, the other an intellectual-mystical art. The latter conjunction is startling, but it is meant in the way that Still's is a mystical-intellectual art, or more clearly, Reinhardt's.

The first option is affecting but, however astonishing the last works are, they still may fall within the purview of the organic evolution of Hesse's career. Mel Bochner is probably correct in thinking, when on seeing *Connection* in progress in Hesse's studio, the fiberglass over polyethelene was being worked as a kind of physical exercise, squashing, or hand-over-hand manipulation, executed largely as the physical expression still open to the artist at this time. But certainly, as he equally realizes, this is not the central issue. Much of Hesse's work of the final year was accomplished through the direction of student assistants selected from her classes at the School of Visual Arts in New York City. She was a highly admired teacher and was instrumental in formulating what might be called a "School of Visual Arts style," one which first received expression in the studios of that institution and which, spurred by burgeoning interest in Eva Hesse's work, was quickly absorbed into mainstream vanguardism.

Similarly the untitled work, familiarly called *7 Poles*, was not executed as an act of physical therapy. Its familiar name is revealing: Pollock's *Blue Poles* is the source. In the same way that Pollock was at

last able to get past history and culture to a kind of prehistory, the ultimate stylelessness which both Pollock and Newman regarded as the equal, if not the superior of the art of "culture", so too does Hesse's *7 Poles* have the bedrock fundamentalism of neolithic sources.

The second option projects Abstract Expressionist "all-over" into actual space, a cosmos so to speak, an attitude realized in the *Right After* works. During the creation of the *Contingent* series Hesse had undergone three surgical interventions. After these she returned to a piece that had hung fire in her studio for more than a year, suddenly recognizing in it a number of possibilities that had eluded her before, calling the work *Right After*, a work resumed immediately upon her release from the hospital. "The idea totalled before I was sick. The piece was strung in my studio for a whole year . . . I wanted to totally throw myself into a vision that I would have to adjust to and learn to understand."[22]

It was while working on *Right After* in rope that Eva Hesse gained her widest, if unaware, public as she was photographed through this work for *Life* magazine in connection with an article on Post-Minimalism that was called "Drip Art," acknowledging in this way the resurgence of Abstract Expressionist qualities in much of the newer painting and sculpture of 1968–1970.[23]

Eva Hesse was no longer making easy or ingratiating Abstract Expressionist statements – she had moved beyond considerations of style. The "decorative is the only art sin" she once said. *Life* magazine had described the rope version of *Right After* as an unfinished work. Yet in the article Eva Hesse is quoted as saying that "this piece is very ordered . . . Chaos can be as structured as non-chaos. That we know from Jackson Pollock."

". . . I remember I wanted to get to non art, non connotive, non anthropomorphic, non geometric, non nothing, everything, but another kind of vision, sort . . ." The voice no longer speaks to us, but beyond us. In her last year Eva Hesse discovered the sublime, another place and time at which the critic only guesses and which the historian maps only these superficial paths. She had left her Post-Minimalist colleagues and friends, and joined Newman, Still, Pollock, and Reinhardt.

A considerable amount of fresh material has appeared since my "Eva Hesse: Post-Minimalism Into Sublime," *Artforum*, November 1971, and the first retrospective group of late works shown at the same time at the Gallery of the School of Visual Arts, New York City. That exhibition was organized by Linda Shearer, Research Fellow at the Guggenheim Museum. Linda Shearer, who contributed the essay on the final year of Hesse's life to this catalogue invited me to elaborate many of the issues of my study for the present occasion. Hence, the alteration in the name of the essay.

[1] From an undated pocket notebook /1964?/. This small notebook records stray hints, addresses, names as well as immediate biographical material which Eva Hesse would need to complete bureaucratic forms and the like, pertinent not only to her stay in Germany, but to her husband's stay as well.

[2] "It's All Yours," *Seventeen Magazine*, September 1954, p. 140. Eva Hesse's illustrations appeared on pp. 140–141 and p. 161 of the issue.

[3] The manuscript is published in my "Eva Hesse: Last Words," *Artforum*, November 1972.

[4] The sister of the artist who as possessor of these documents generously allowed me to study them free of any hampering stipulations.

[5] *Artforum*, May 1966, p. 54.

[6] These last qualities were those of Robert Rauschenberg's work of the period 1958–62, and for a European-minded American artist, Rauschenberg, who carried off the first prize at the Venice *Biennale* in 1964, would certainly be a preoccupation. The doughnutlike apertures of some of Hesse's pieces of 1965–66 point to the automobile tires of Rauschenberg's "combine paintings," the very term which Hesse had used in German – *Materialbilder* – to describe her works on the cover of the brochure for her first one-woman show.

[7] The April 1966 notebook. In the same notebook, Eva Hesse once recorded as a compliment an observation made by the surrealizing and obsessive artist, Paul Thek: "He liked my work lots. Said, 'The best he's seen of eccentric fetishistic art compared to Lucas Samaras.'" These ideas are further developed in my "Rosenquist and Samaras: The Obsessive Image and Post-Minimalism," *Artforum*, September 1972.

[8] The subsequent relations between the director and the artist were very close. It was at Droll's loft, in the spring of 1969, that Eva Hesse first collapsed. He saw her through her medical attentions. I am indebted to Donald Droll for facilitating my access to Hesse's private papers.

[9] The essay gained a broader audience when it was republished in *Minimal Art: A Critical Anthology*, New York, Dutton, 1968, ed. Gregory Battcock. Eventually to view Hesse's work as a fusion of contradictions became the standard way of handling it critically. In the exhibition catalogue, *Anti-Illusion: Procedure/Materials* written by Marcia Tucker and James Monte for the influential exhibition of the same name held at the Whitney Museum of American Art between May and July 1969 (at which Post-Minimalism was awarded museuological and historical prestige after a studio and gallery existence), James Monte wrote of Hesse's work in dualistic terms concluding with the observation that "whether her works are diminutive and intended to be hand-held, or made on a grand scale, her finest sculpture has a unique animus which is anthropomorphic in quality if not in intent. Her work alludes to human characteristics such as the softness of skin, the swell of muscle or the indeterminate color of flesh fading under clothing after exposure to summer sun." (p.11).

Distressed by a facile dualistic argument, Lawrence

Alloway observed in the exhibition catalogue *Tony Delap/Frank Gallo/Eve Hesse: Trio* (Owens-Corning Fiberglass Center, New York City, May–September 1970), that "one of our ingrained habits of thought is to arrange the world dualistically, in such pairs and right and wrong, us and them, North and South. In art, Classical and Romantic is one such pair; geometric and organic form is another. It is a sign of Hesse's originality, and to some people a cause of difficulty, that her sculptures do not conform to the latter pair. For example, the sculptures have a curious way of consisting of modular units, which, even as we recognize their repetition, become knotted and collapsed. John Perreault described her work as 'surreal serialism,' ["Art," *The Village Voice*, November 28, 1968] a phrase that catches very well the ceaseless play of systematic and organic elements in her work."

[10] In April of 1970, while reviewing an exhibition of drawings held at the Fischbach Gallery, Hilton Kramer gathered that the works were "drawn from the structure of windows . . . all soft-focus and atmospheric, at times Whistlerian." (*The New York Times*, April 18, 1970). This return to a broader drawing style may be regarded as a reemergence of the Expressionism of her drawings seen as early as 1961 when, shortly after graduation from the Yale University School of Fine Arts, Hesse joined a three-artists' show with Donald Berry and Harold Jacobs (The John Heller Gallery, New York City, April–May 1961) at which she was represented by a set of gesturally based drawings. Two of these drawings, figs. 2 and 3 are reproduced in this catalogue for the first time.

[11] Cindy Nemser, "An Interview with Eva Hesse," *Artforum*, May 1970, pp. 59–63, p. 62.

[12] *Ibid.*

[13] *Ibid.*

[14] Lucy Lippard, "An Impure Situation; New York and Philadelphia Letter," *Art International*, May 1966, pp. 60–65, p. 64. The issues dealt with in footnote 8 apply here.

[15] These ideas, except for the elements of biomorphic inference and the natural force, were worked out in the modular structures of Sol LeWitt whose influence on the Minimalist movement was enormous. When given a retrospective exhibition at the Haags Gemeente Museum, July–August 1970, he honored the memory of his friend Eva Hesse by dedicating the catalogue and exhibition to her.

[16] Nemser, *op. cit.*, p. 62.

[17] Mel Bochner, "Serial Art Systems: Solipsism," first published in *Arts Magazine*, Summer 1967, republished in Battcock, *op. cit.*

[18] Nemser, *op. cit.*, p. 62.

[19] *Artforum*, February 1970, p. 70.

[20] I also think that Lucio Fontana's savagely rent earthen and metal spheres of the early '60's were an important influence on Eva Hesse. Since she spent so much time in Europe she could not have failed to be aware of his work. The fiberglass variations of *Repetition 19, III*, with its grouped and clustered scatterings, and the more chaotically organized *Tori* of 1969, made of nine bucketlike units torn on the sides seem to indicate knowledge of Fontana.

[21] Eva Hesse, a catalogue statement for *Art in Process IV*, Finch College Museum of Art, Contemporary Wing, New York City, December 1969–January, n.p. Hesse's catalogue entry was transcribed from a short tape recording.

[22] Nemser, *op. cit.*, p. 63.

[23] "Drip Art," *Life*, February 27, 1970, pp. 62–66. Lynda Benglis, Richard Van Buren and Richard Serra were also included in this photo essay.

Hanging.
Rubberized, loose, open cloth.
Fiberglass-reinforced plastic.

Began somewhere in November – December, 1968.
Worked.
Collapsed April 6, 1969. I have been very ill.
Statement.
Resuming work on piece,
have one complete from back then.
Statement, October 15, 1969, out of hospital,
short stay this time,
third time.
Same day, students and Douglas Johns began work.
MORATORIUM DAY
Piece is in many parts.
Each in itself is a complete statement,
together am not certain how it will be.
A fact. I cannot be certain yet.
Can be from illness, can be from honesty.
irregular, edges, six to seven feet long.
textures coarse, rough, changing.
see through, non see through, consistent, inconsistent.
enclosed tightly by glass like encasement just hanging there.
then more, others. will they hang there in the same way?
try a continuous flowing one.
try some random closely spaced.
try some distant far spaced.
they are tight and formal but very ethereal. sensitive. fragile.
see through mostly.
not painting, not sculpture. it's there though.
I remember I wanted to get to non art; non connotive,
non anthropomorphic, non geometric, non, nothing,
everything, but of another kind, vision, sort.
from a total other reference point. is it possible?
I have learned anything is possible. I know that.
that vision or concept will come through total risk,
freedom, discipline.
I will do it.

today, another step, on two sheets we put on the glass.
did the two differently.
one was cast – poured over hard, irregular, thick plastic;
one with screening, crumpled. they will all be different.
both the rubber sheets and the fiberglass.
lengths and widths.
question how and why in putting it together?
can it be different each time? why not?
how to achieve by not achieving? how to make by not making?
it's all in that.
it's not the new. it is what is yet not known,
thought, seen, touched but really what is not.
and that is.

Eva Hesse, 1969

This statement has been reprinted in its entirety from the exhibition catalogue *Art in Process IV*, Finch College Museum of Art, Contemporary Wing, New York, 1969, n.p. I am grateful to Elayne H. Varian for granting us permission to reprint it.

The artist's table

EVA HESSE: LAST WORKS

by Linda Shearer

Among Eva Hesse's last "art-notes" is a hastily pencilled list that indicates the delicate balance she so deliberately maintained in her work.

> *1 art is what it is*
> *2 tension and freedom*
> *3 opposition*
> *contradictions*
> *4 abstract symbol*
> *5 not symbols for something else*
> *6 detached but intimate/personal*[1]

The sculpture and drawings she produced during the year before her death in 1970 at the age of 34 attain a level of feeling and formal authority rarely achieved by so young an artist. The body of major work she created during the culminating year of her illness suggests that her awareness of the deteriorating state of her health somehow not only allowed her to grow with the continuing natural evolution of her work, but also provided her with the power to invest her art with mysterious overtones of poignant and painful life. Hesse's illness forced her to depend on others to help execute the work, and the dependence seems to have contributed a new freedom to the sculpture. The expressiveness, expansiveness and purity of this work place it far outside the limitations of schools, movements and trends.

The importance of Hesse's training and experience as a painter and draftsman cannot be overlooked in any evaluation of her sculpture. She began to exploit her full potential in 1965 in reliefs made in Kettwig, Germany, where she spent a year and a half. They constitute her first attempt to extend two-dimensional spatial concepts into three dimensions. Hesse's reliefs evolved quite naturally out of her concern for collage and her preference for linear imagery. The lines of the 1961 drawings were transformed into tangible materials such as cords and began to appear as component features of these collaged reliefs. Gradually she extended the ropes to the floor and began to view them as virtually "growing" from the floor, the ceiling and the walls.

A desire to create sculpture that did not function as isolated objects placed on bases is one of the features which distinguishes Hesse's work from traditional sculpture, and aligns it with the non-hierarchical work of such contemporaries as Carl Andre, Sol LeWitt, Robert Morris and Richard Serra. She was never involved with the tradition of carving or cutting into a material; for Hesse,

sculpture was always an additive process. Upon her return to New York in the fall of 1965, her friendship with Sol LeWitt was renewed and strengthened – at a time when the Minimalist movement was gaining momentum. Through her relations with many of the Minimalists and their influence, she decided to subject the images of her "eccentric abstraction" phase to a more precise structural presentation. However, Hesse's work always reveals the mark of her own personality despite the regularity of a particular format, and derives from her incongruous combinations of geometric and organic, hard and soft, ordered and chaotic elements. In spite of her affinities with Minimalism, in the end it must even be said that much of her work can never be strictly labeled "sculpture": *Aught*, 1968, and *Contingent*, 1969, can easily be read as hybrid forms of painting and sculpture. She fully recognized this ambiguity: "The last piece I did [*Contingent*] really was like paintings that are hung from the ceiling and it could be hung against the wall . . . and a lot of my sculpture could be called paintings and a lot of it could be called nothing – a thing or an object or any new word you want to give it because they aren't traditional."[2]

While her last sculptures appear to alternate between those with an overt structure and those without, the potential for random arrangement is a specific feature of all the works. *Tori* of 1969 is organized according to an arbitrary placement of the separate elements, as are *Sequel*, 1967–68, and *Repetition 19, III*, 1968. With *Sequel*, the mat is a necessary restriction on the possible disorder of the balls; however with both *Repetition 19, III* and *Tori*, this concession to structure was no longer necessary. Webster defines torus, plural tori: "smooth rounded anatomical protuberance"; or as Hesse defined it in her notes "cylindrical with swellings at intervals." The piece consists of nine fiberglass units which are meant to be scattered at random on the floor. The use of repetitive components developed from her understanding of Minimal sculpture. Sculptors like Andre, Judd, LeWitt and Morris had all been involved in a form of serialism, but one based on a mathematical uniformity. To Hesse, repetition suggested other, more eccentric, possibilities:

> *If something is meaningful, maybe it's more meaningful said ten times. It's not just an esthetic choice. If something is absurd, it's much more absurd if it's repeated . . . I don't think I always do it, but repetition does enlarge or increase or exaggerate an idea or purpose in a statement.*[3]

In the same vein, she understood the relation of *Expanded Expansion*'s, 1969, sequential three-part format to its inherent absurdity. Citing Jean-Paul Sartre and Samuel Beckett, among others she made this commitment to the absurd in general:

> *. . . absurdity is the key word . . . It has to do with contradictions and oppositions. In the forms I use in my work the contradictions are certainly there. I was always aware that I should take order versus chaos, stringy versus mass, huge versus small, and I would try to find the most absurd opposites or extreme opposites . . . I was always aware of their absurdity and also their formal contradictions and it was always more interesting than making something average, normal, right size, right proportion . . .*[4]

The number of units in *Expanded Expansion* remains constant, although the width is variable and the size of the piece can be altered and manipulated at whim: the cheesecloth "curtain" strung between rigid poles contains the possibility for infinite variation.

Vinculum I of 1969 reveals to an extraordinary degree Hesse's distinctive personality, her fusion of opposites. The dictionary and thesaurus often provided the sources for her titles, and according to Webster's Collegiate Dictionary vinculum refers to: "1) a unifying bond: link, tie 2) a straight

horizontal mark placed over two or more members of a compound mathematical expression and equivalent to parentheses or brackets around them (as in a—b—c=a—[b—c])." *Vinculum I* does indeed refer to links and bonds since the two separate fiberglass units are tied together by lengths of rubber tubing, and the tubing can be seen literally as the "horizontal mark over two or more members of a compound . . . expression." It has been observed that Hesse was always anxious about being "connected" emotionally to other people, as articulated formally by her relentless use of cords and elements which gropingly reach out to the viewer.[5]

Vinculum I marks the resolution of a formal problem she had first confronted in 1965 with *Ishtar* and later in 1966 with *Ennead*. The earlier pieces are vertical reliefs consisting of bulbous breast-like forms arranged in a grid pattern with a cord dangling from each hemisphere. With *Vinculum I*, the forms have become flat rectangular configurations; the grid has been complicated and made irregular; the flexible rubber tubing, replacing the string, progresses from the top of the "ladder" with a neat geometric organization, only to collapse in a heap on the floor. Significantly, the piece is propped casually against the wall in contrast to the previous reliefs which are to be hung. That Hesse was capable of this liberty only confirms the open (and radical) approach to sculpture which she had so emphatically defined by this time in her career.

Although the piece was not constructed according to a rigorous plan and did involve a degree of improvisation, it is immutable and finite. Its existence and effect do not depend on the environment in any way. *Vinculum II* is a more tenuous extension of *Vinculum I*; they both incorporate, in a complementary way, Hesse's propensity toward opposites.

> *But* Vinculum I *is solid and staid and inflexible except for the hose, while* Vinculum II, *though very similar, is totally flexible. There isn't anything that can be staid or put. All these parts can be moved, every connection is movable. So it has a very fragile, tenuous quality. It is very, very taut as it is attached from two angles. There is lots of tension, yet the whole thing is flexible and moves.*[6]

While some of her earlier work had been made to order or completed with the help of assistants, an important effect of her illness was an increasing, and later total, dependence on others for the construction of her sculpture.

> *I used to plan a lot and do everything myself. Then I started to take the chance – no, I needed the help. It was a little difficult at first. I worked with two people, but we got to know each other well enough, and I got confident enough, and just prior to when I was sick I would not state the problem or plan the day. I would let more happen and let myself be used in a freer way and they also – their participation was more their own, more flexible. I wanted to see within a day's work or within three days' work what we would do together with a general focus but not anything specified. I really would like, when I start working again, to go further into the whole process. It doesn't mean total chance, but more freedom and openess.*[7]

Thus we see Hesse herself concluding that she could achieve a greater spontaneity through collaboration. She relinquished all direct participation in construction only with the last three pieces which were made entirely by assistants. According to Bill Barrette, who was helping her at the time, she would describe what she wanted and then observe the work as it progressed. Whether she actually worked on a piece or only supervised its manufacture, she never abandoned her absolute esthetic control. When Hesse made her own sculpture, she compulsively wrapped, bound and coiled her

work. It is interesting to note that, in this more mature collaborative period, this obsessive activity, necessarily a product of her own hand, is no longer apparent.

As she gained self-confidence, her work grew in stature both physically and metaphorically. Although *Laocoön*, 1966, and *Sans II*, 1968, are oversize, the sculptures of 1969 began to assert an even greater monumentality. Working on a larger scale presented new esthetic problems. In reference to *Expanded Expansion*, Hesse stated:

> *I guess this is the closest thing I've done to an environment. It is leaning against the wall like a curtain and the scale might make it superficially environmental but that's not enough . . . I thought I might make more of it, but sickness prevented that – then it could actually be extended to a length one would really feel would be environmental. This piece does have an option.*[8]

As she pointed out, the use of a large scale, along with the suggestion of a curtain, is not sufficient to transform a work into "environmental" art. Hesse never created a piece on a specific site. Her unpublished observations on "place" are quite revealing: "And I don't care to make them [sculpture] for the outside or the inside. Yes, they're for the inside because they are much closer to soul or introspection or inner feelings."[9] These ideas are evident in *Expanded Expansion* which balances grandeur and detachment with rawness and vulnerability.

Contingent of 1969 manifests a similar concern for properties of scale and space. Work on *Contingent*, begun in late 1968 before she became so ill, was continued in the fall of 1969 after her third operation, and completed for the exhibition *Art in Process IV* at Finch College. Her notes on the definition of contingent supply us with some insight into the eight-sectioned piece of fiberglass and rubberized cheesecloth:

> *1 that may or may not happen, possible*
> *2 happening by chance*
> *accidental*
> *3 conditional*
> *4 a group or body forming part of a larger one*[10]

Although she used the serial motif of eight similar units, she believed "they all have some kind of difference which was allright . . . their order is they are consistent and there are eight of them and they hang fairly regularly. There is great divergency from one to the next."[11]

In these later works, the external structure of a given piece, along with its color, is no longer imposed artificially; her treatment of materials both generates and reflects this attitude. Hesse first started working in fiberglass in 1968, and her last works are made primarily of fiberglass, latex, or a combination of the two. In order to imprint her personal "signature" on a piece she relied on her intimate involvement with the material. Latex and fiberglass have to be built up by layers; the idiosyncratic nature of the result depends entirely on their manipulation before they set. Hesse's concept of materials parallels that of "process" and "anti-form" artists only while she is actually forming the piece and the material is still being changed. However, once dry, the form is permanent. She gravitated toward fiberglass and latex because they could embody the artist's personal touch while retaining a rigorous formal integrity. *Contingent's* surface, for instance, is covered with myriad markings and hatchings which emphasize the presence of the makers. Latex has innumerable formal

possibilities: notably, it can look hard and be soft. But it also has a limited life span endowing it with a literal organic existence, which must have appealed to Hesse enormously. Both materials allow for the emanation of color which varies with the light quantity and quality. In *Contingent*, the glow from the individual panels suffuses the surrounding area with a very particular aura of light and color. The translucency of the fiberglass is especially notable: there is no concession to a decorative effect. By the end of 1968 even the shaded grays adopted in 1966, when she renounced color, had been eliminated from her work. An uncompromising position is transmitted by these monochromatic structures; yet, the coloristic impression is unpredictable due to the play of light on the fiberglass and the irregularities inherent in the surface itself. Hesse, in fact, exposed her material to light to an extent unparalleled in the work of her contemporaries or her followers. She re-interpreted the lessons of Monet by forcing light to emanate from the actual material. Just as she had determined earlier to subject her biomorphic, erotic images to the precise structuring of Minimalist sculpture, in the works of 1969 and 1970, she chose to purge all vestigial elements from her art – applied color, artificial structure and personal morphology.

She was not interested in "making something average, normal, right size . . ." etc., but she had resolved to make something beyond a known esthetic experience: "I have learned anything is possible. I know that. that vision or concept will come through total risk. freedom, discipline . . . I will do it."[12] *Contingent* evolved from the same motivation and source as *Hang-Up*, 1965–66, and *Aught*, 1968; it was followed conceptually by the untitled wall-box piece of 1970. They all represent a convergence of painting and sculpture. *Contingent*, which has twice as many panels as *Aught*, is more varied and free; the wall (like the mat in *Sequel*) had been dispensed with since the pieces are meant to hang from the ceiling. But in the wall piece the artist returned to the same sequential arrangement of *Aught*, and invested this final version with a degree of expressiveness common to all the work of her last year. The irregularity of the four fiberglass boxes is compounded by the appearance of knotted latex-covered wires "growing" out of the wall. Hesse's expressionist tendencies re-emerge in both *Contingent* and the wall piece. Her work prior to the mid-60's was clearly influenced by the Abstract Expressionists, particularly Willem de Kooning and Arshile Gorky, and the last work indicates a return to the earlier, more expressive style. Despite her movement away from expressionism in the mid-60's, these tendencies are apparent throughout the decade, to a greater or lesser degree. The increased display of emotion and feeling in the last works can be attributed to her own growth and self-understanding; she now knew *how* to articulate her subjective and introspective concerns without relinquishing the formal rigor of her more minimal pieces.

Her ability to simultaneously project and control the emotional thrust of her work is also evidenced in her drawings of 1969–70. The meticulously depicted, but delicately variegated circles and X's of her grid drawings of 1966–67 were replaced by the looser handling of the 1968 drawings which gained in luminosity what they had lost in strict geometry. A subtle under-color started to emerge from the relentlessly neutral monochrome. The summer of 1969, following her first operation, was spent in Woodstock, New York, with her friend, Gioia Timpanelli-McPhillips; together they devoted themselves to drawing. Hesse did not have the physical strength to contemplate an immediate return to her sculpture so she concentrated her energy on drawing. The outcome of the summer's work was a series of delicately colored and subtly constructed abstract drawings. Among the first was *For Gioia*: according to Gioia Timpanelli-McPhillips, all the washes were built up from brightly colored undercoatings. Like the layers of fiberglass and latex, the drawings are composed of layers of ink, in Hesse's words: "layer over layer over layer – very, very fine washes on paper."[13]

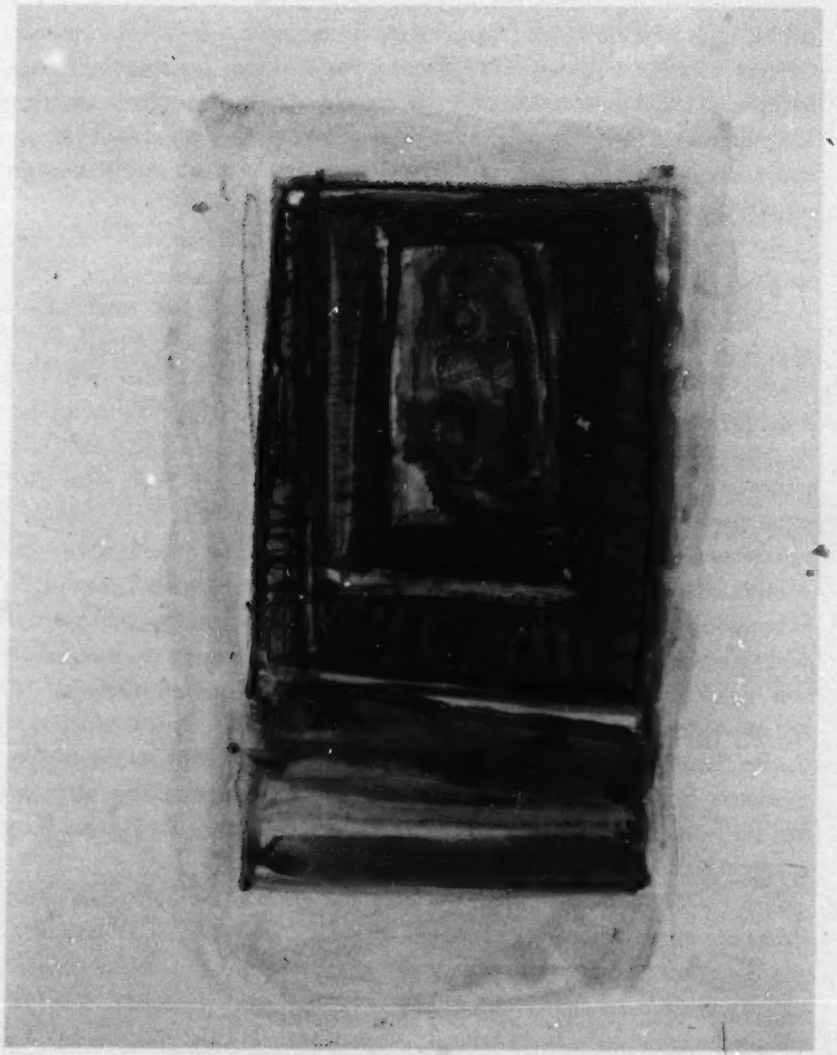


Fig. 2 *Untitled.* 1961
Ink wash
12 × 9″
Courtesy Fourcade, Droll, Inc., New York
(Not in exhibition)

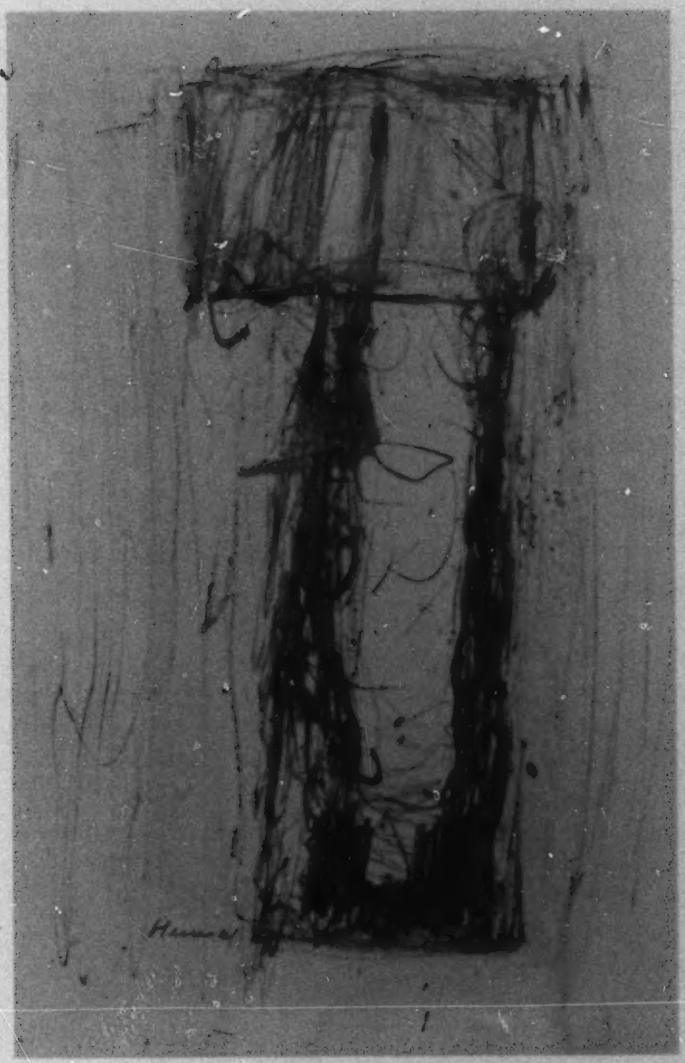


Fig. 3 *Untitled.* 1961
Ink
9½ × 6″
Collection Lucy R. Lippard, New York
(Not in exhibition)

These drawings not only related to the other work of her last year, they pertain as well to her drawings of 1961 (figure 2) when she had also been involved in a more gestural type of drawing (figure 3). Her feeling for line – both two and three-dimensions– was never diminished during the nine intervening years. Just as the stiff steel line of *Hang-Up* could have derived from a drawing like the one illustrated in figure 3, so could the interweaving complex of lines in *Right After* of 1969 and the untitled rope piece of 1970. *Right After*, so named because she returned to it "right after" one of her operations, evolved stylistically from the 1966 *Metronomic Irregularity* series of three-dimensional reliefs (the largest is illustrated in figure 4), in which the apparently confused network of countless cotton-covered wires rests on a highly organized compositional basis. With *Right After*, the support and imposed order have disappeared; the image is no longer confined to a modular and regular formation. The transition from the transparent and refined fiberglass web of *Right After* to the snarled and tortured tangle of rope and latex of 1970 was natural for Hesse; she did not wish the final version to be overly accessible and palatable. Her commitment to her art resembled that of artists from an older generation, the Abstract Expressionists. In reference to the rope piece which she hoped would embody the stylelessness she so desired, she acknowledged Jackson Pollock as a spiritual and esthetic mentor:

> *This piece is very ordered. Maybe I'll make it more structured, maybe I'll leave it changeable. When it's completed, its order could be chaos. Chaos can be as structured as non-chaos. That we know from Jackson Pollock.*"[14]

Shown with *Right After* at the Jewish Museum's *A Plastic Presence* exhibition in 1969 was *Connection*, a twenty-part sculpture of clear fiberglass. Unlike the interlacing network of *Right After*, the individual units of *Connection* hang from the ceiling like icicles in an interchangeable cluster. Stylistically related to it is *Untitled* ("icicle" piece) also of 1969, a single floor-to-ceiling thin length of fiberglass, which resembles a shimmering version of a snake charmer's magic rope. Hesse was broadening her exploration of the line in space in these plastic pieces; their inherent invisibility serves to enhance their identification with the surrounding air. The icicles culminate in the untitled masterpiece known as *7 Poles*. On a formal level, *7 Poles* integrates a repetitive and arbitrary formation with an organic image. The piece was originally commissioned and shown by the Owens-Corning Fiberglass Center as a circular configuration (figure 4), though the artist preferred the irregular, more casual arrangement illustrated in this catalogue. The poles are suspended from the ceiling and exercise extreme autonomy from the wall; wires that support the gossame layers of milky fiberglass can be detected as the inner structure. A more complex, layered use of material and a more organic feeling have replaced the brittle, cold rigidity of the earlier icicle pieces.

Eva Hesse's work never exists exclusively on a formal level. *7 Poles* projects a presence so tenuous and mortal, so formidable and immortal that one cannot escape its ritualistic, hypnotically powerful emanations. The frequently discussed polarities of hard and soft, ordered and chaotic, large and small, have ultimately been subsumed within the totality of the piece. What confronts the viewer is a primitive gathering of personages, recalling Giacometti's elongated figures, as well as an esoteric ceremony being performed by a group of Olmec representatives.[15] While her existential tendencies are remarkable in all the works of this last year, they are especially notable in *7 Poles*. She could have been describing it when she explained her response to Beckett's *Waiting for Godot*: "They [Vladimir and Estragon] go on waiting and pushing. And they keep saying it and doing nothing . . . It is really a key to understanding me."[16]

Fig. 4 Installation shot, *Eccentric Abstraction*, Fischbach Gallery, New York, September 20–October 8, 1966.
Exhibition organized by Lucy R. Lippard.
Left back wall, *Several*, cat. no. 7
Right back wall, *Metronomic Irregularity II*. 1966. Painted wood, sculpmetal and cotton-covered wires
3 panels, each 48 × 48". (Not in exhibition)

[1] Eva Hesse is quoted from one of the undated loose papers which, along with assorted diaries and notebooks, belong to her Estate.

[2] Quoted from the unedited transcript of the interview by Cindy Nemser, which is also in the possession of the Eva Hesse Estate. 1970, n.p.

[3] "An Interview with Eva Hesse," *Artforum*, May 1970, p.62. Interview by Cindy Nemser.

[4] *Ibid.*, p. 60.

[5] Dr. Samuel Dunkell, in conversation with the author, July 11, 1972.

[6] Interview by Cindy Nemser, *op. cit.*, pp. 62–63.

[7] *Ibid.*, p. 62.

[8] *Ibid.*, p. 63.

[9] Unedited transcript, *op. cit.*

[10] Quoted from her notebooks.

[11] Unedited transcript, *op. cit.*

[12] Eva Hesse, catalogue statement, *Art in Process IV*, Finch College Museum of Art, Contemporary Wing, New York, December 1969–January 1970, n.p. The statement is reprinted in its entirety on p. 22.

[13] Unedited transcript, *op. cit.*

[14] "Drip Art," *Life*, February 27, 1970, p. 66.

[15] The artist Ruth Vollmer and Eva Hesse visited Mexico in early 1969 where they saw a particular Olmec group of small standing figures. Ruth Vollmer suggested to me its possible correlation with the pole piece and especially its model.

[16] Unedited transcript, *op. cit.*

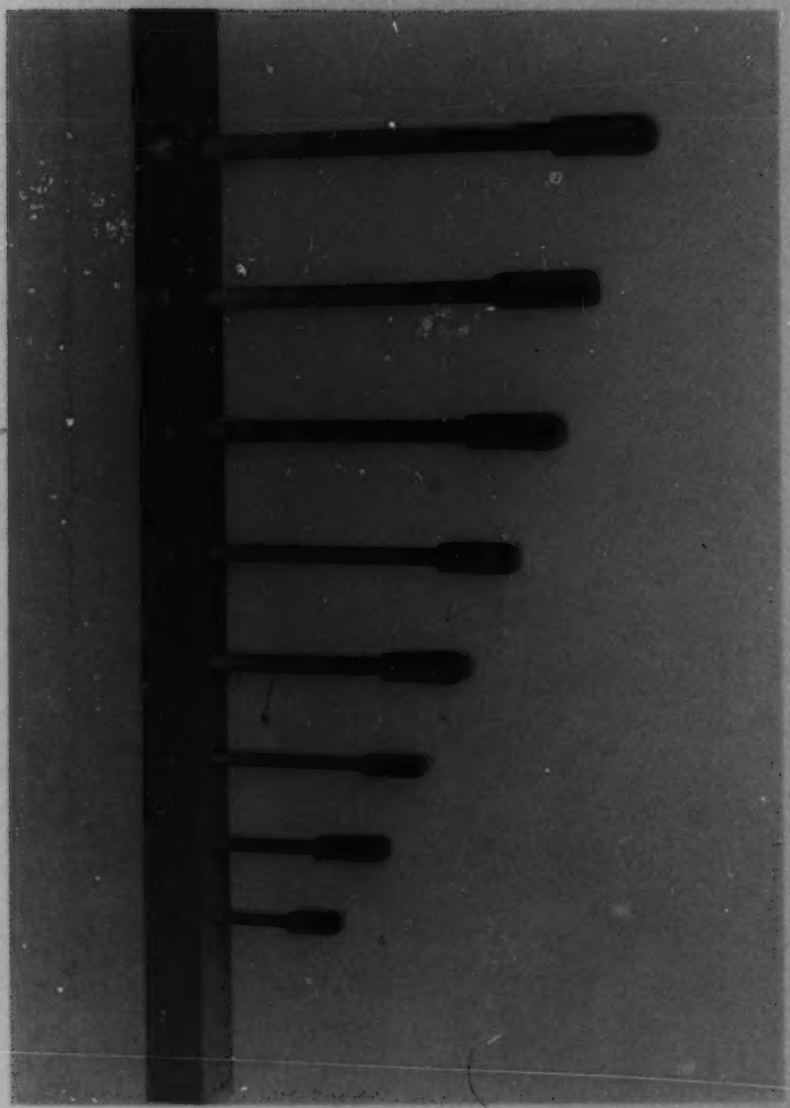
Fig. 5 51. *Untitled*. 1971. the original arrangement.

1. *C-Clamp Blues*. 1965

2. *Up the Down Road.* 1965

3. *Ring Around Arosie*. 1965

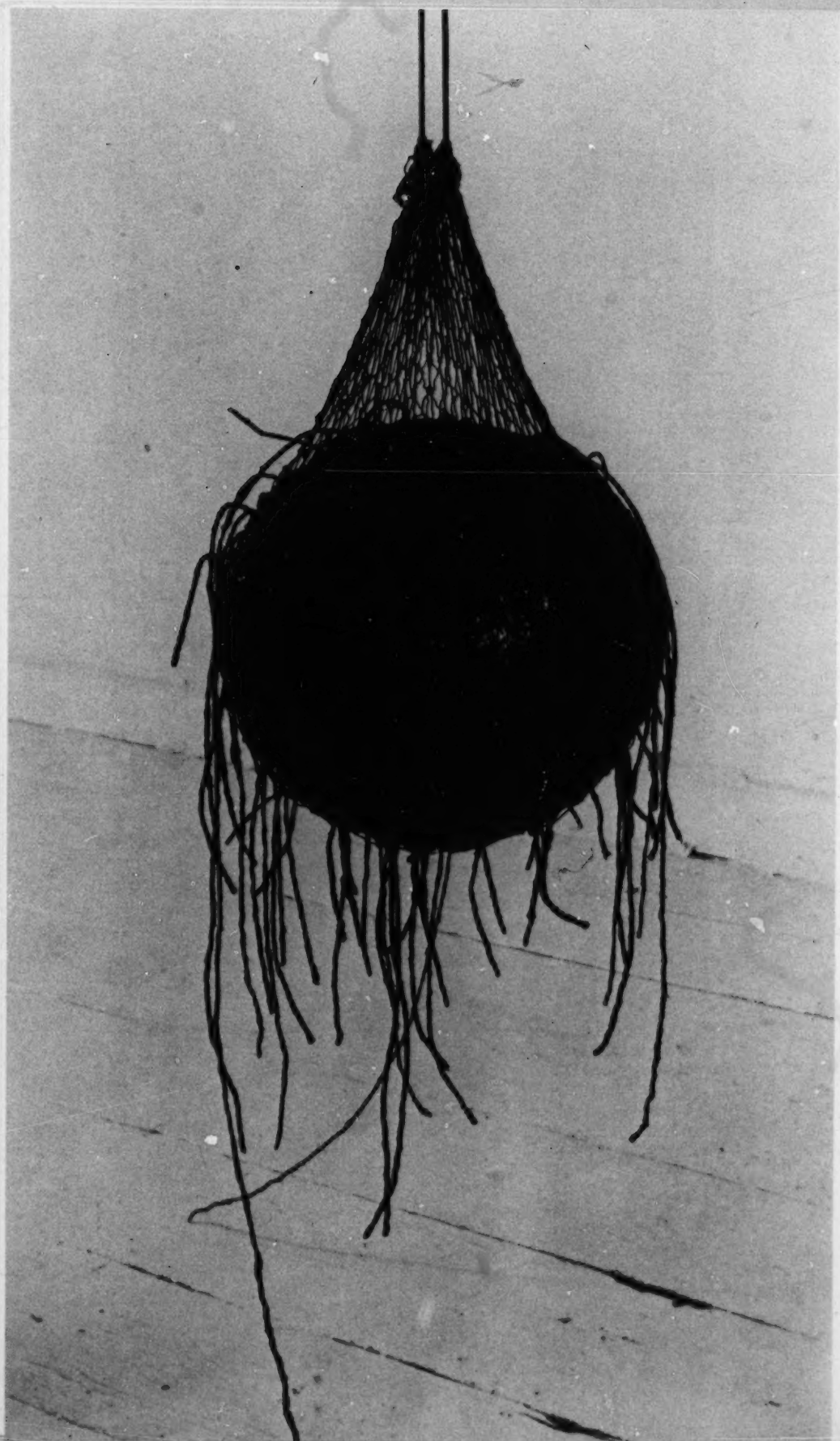
4. *5 in White.* 1965



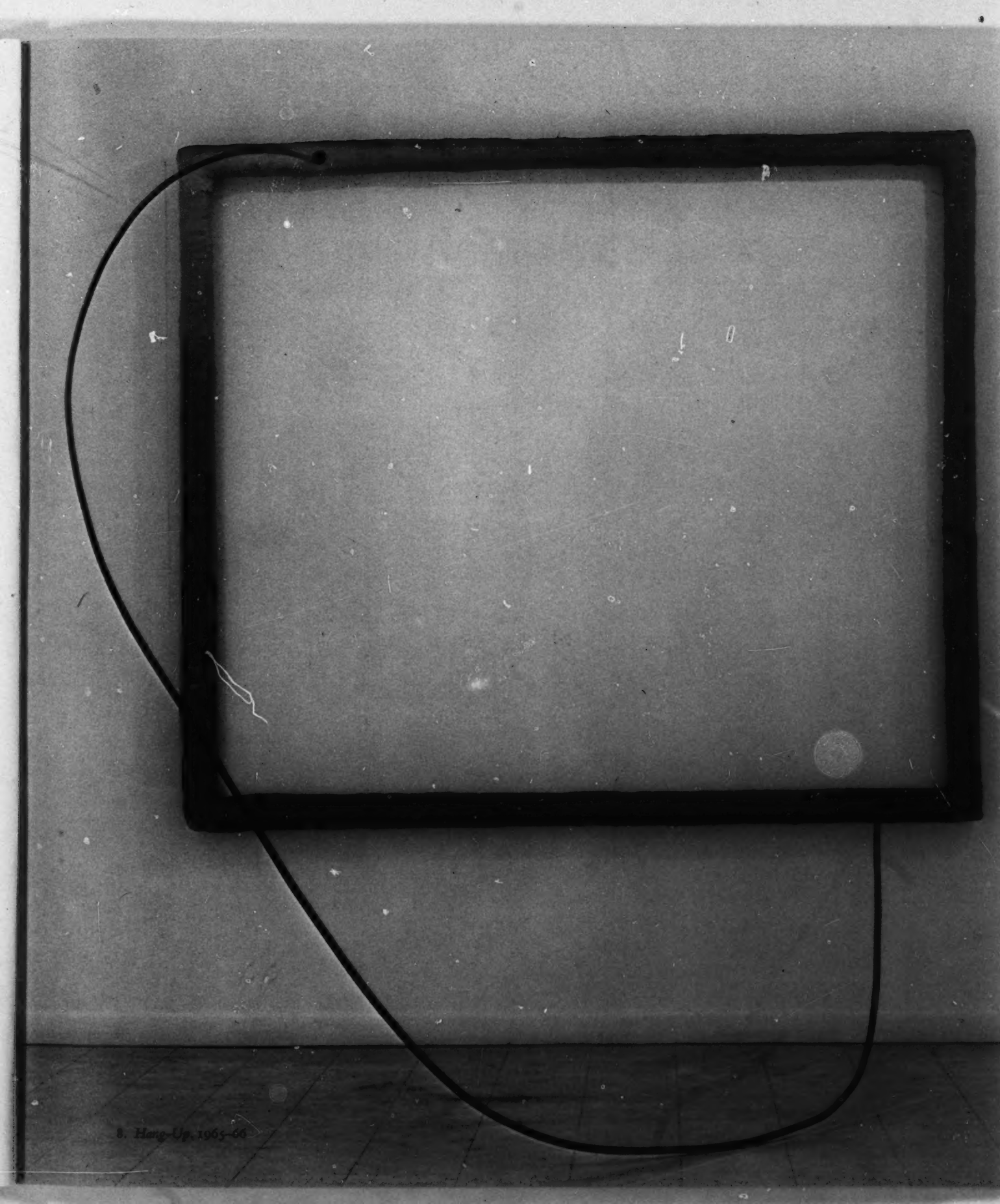
5. *Untitled.* 1965

6. *Ishtar.* 1965

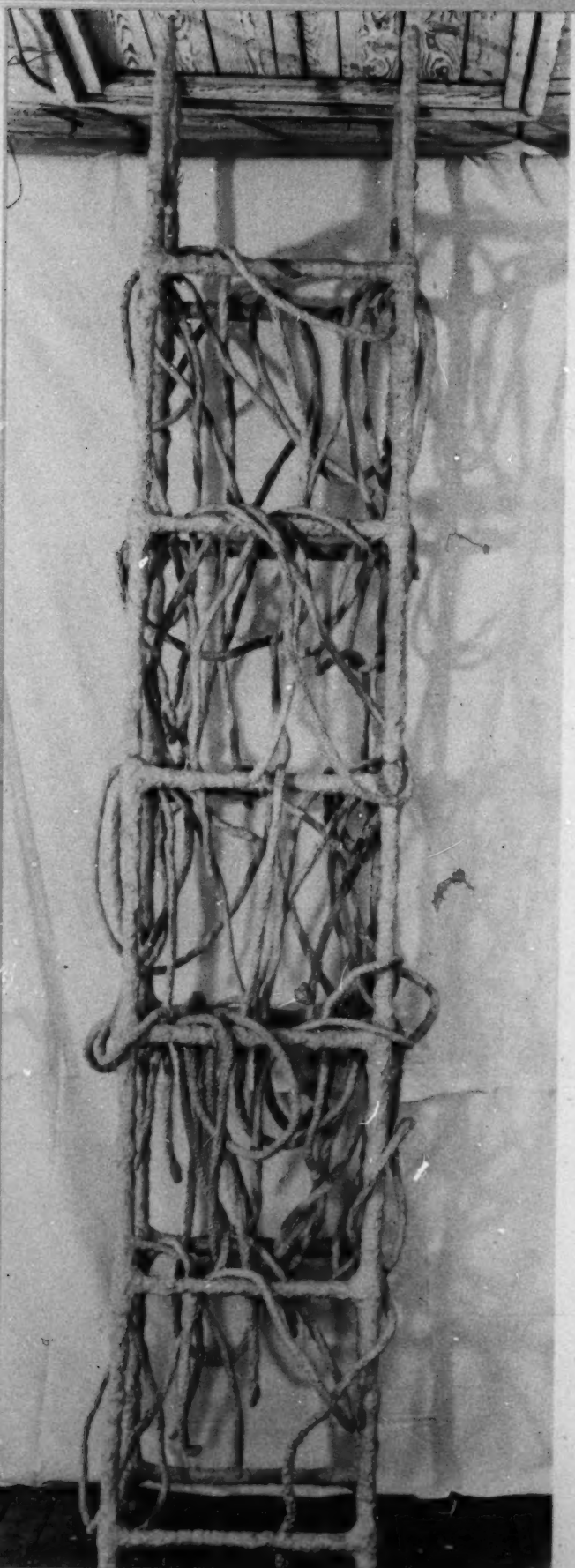
7. *Several.* 1965



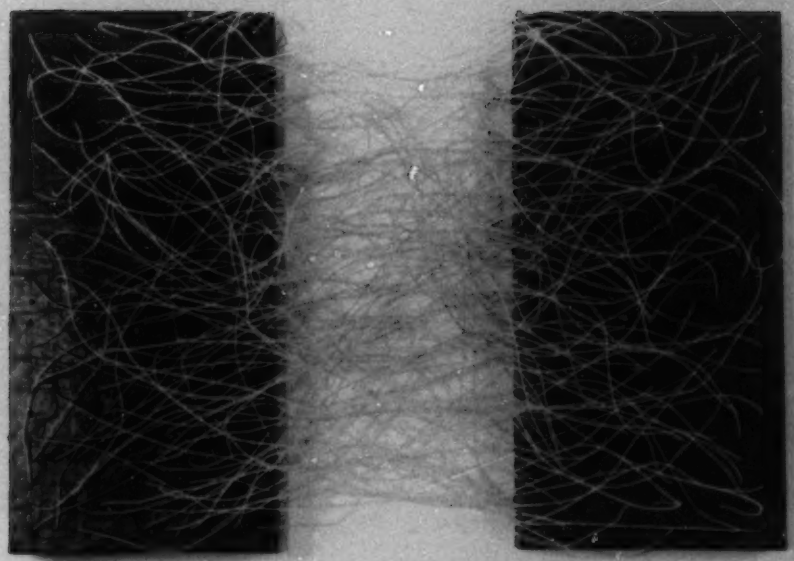
10. *Vertiginous Detour*. 1966



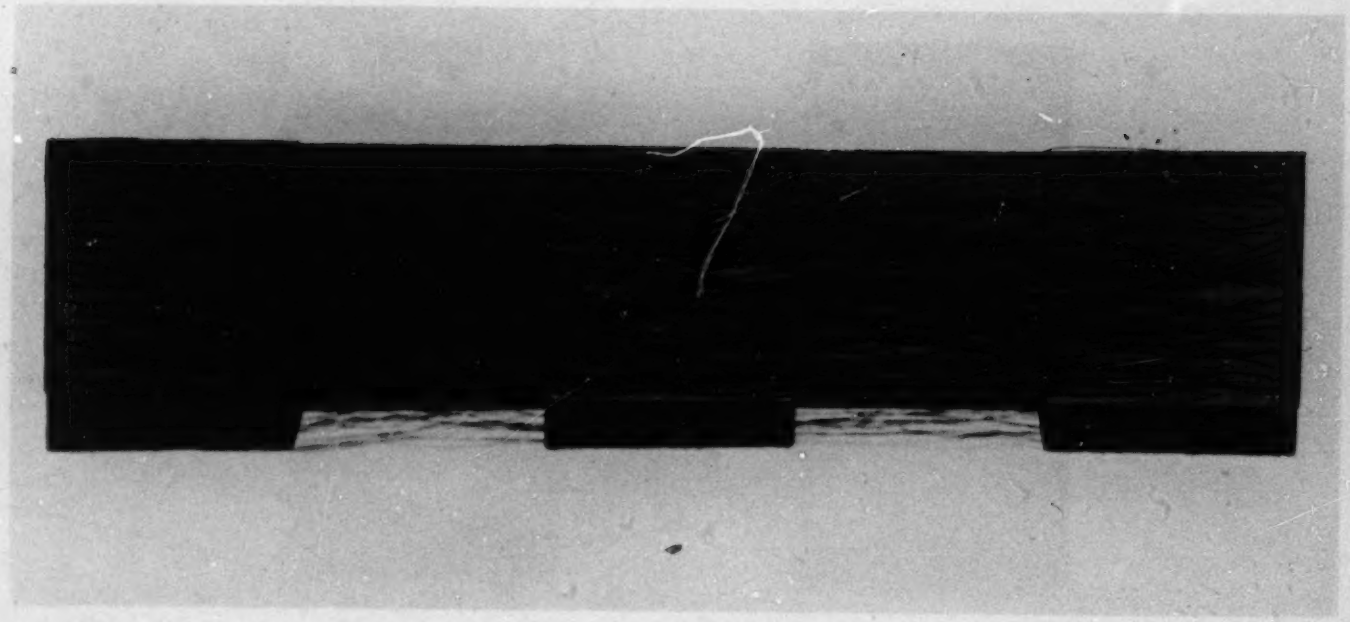
8. *Hang-Up*, 1965–66



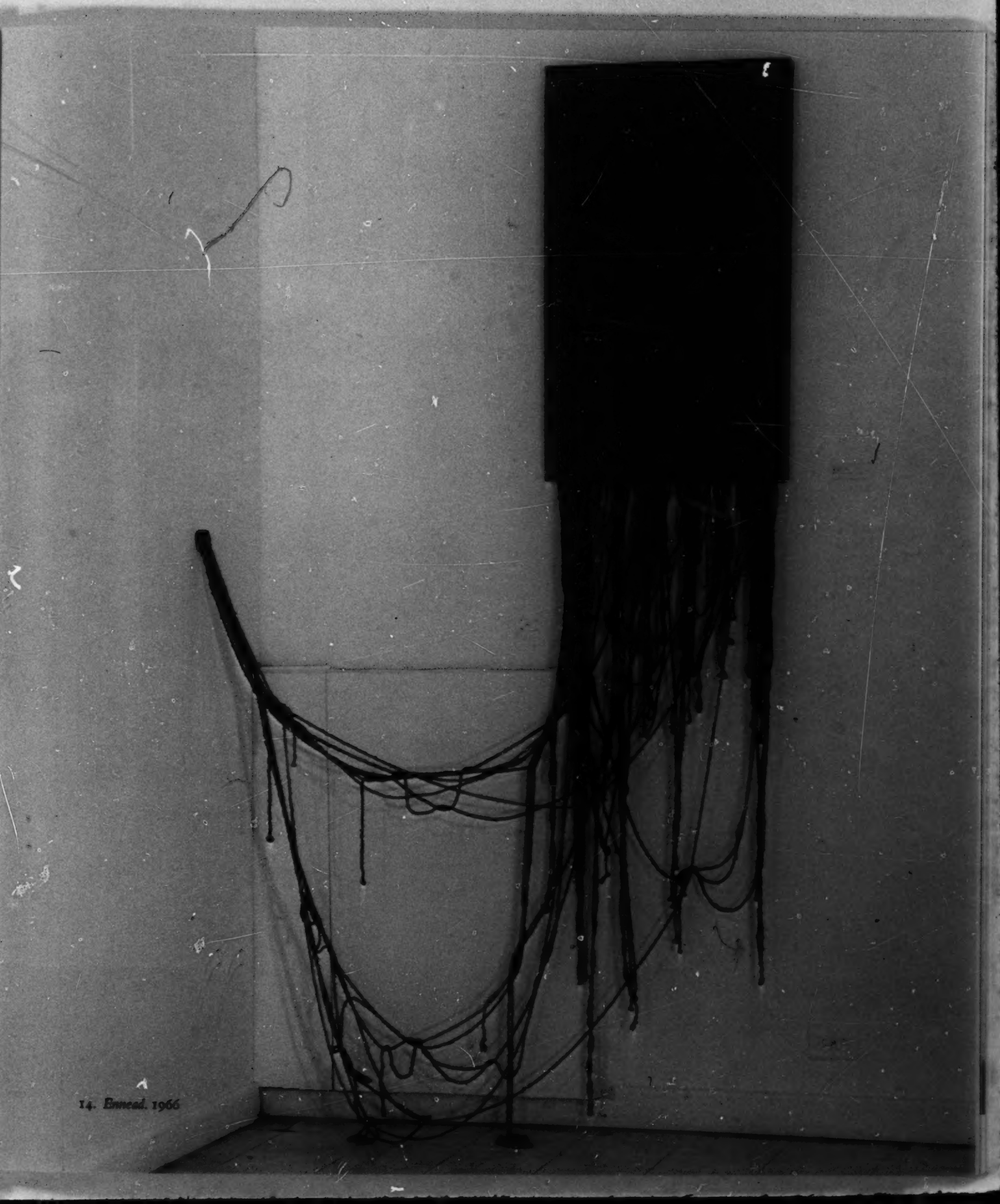
11. *Laocoön*. 1966



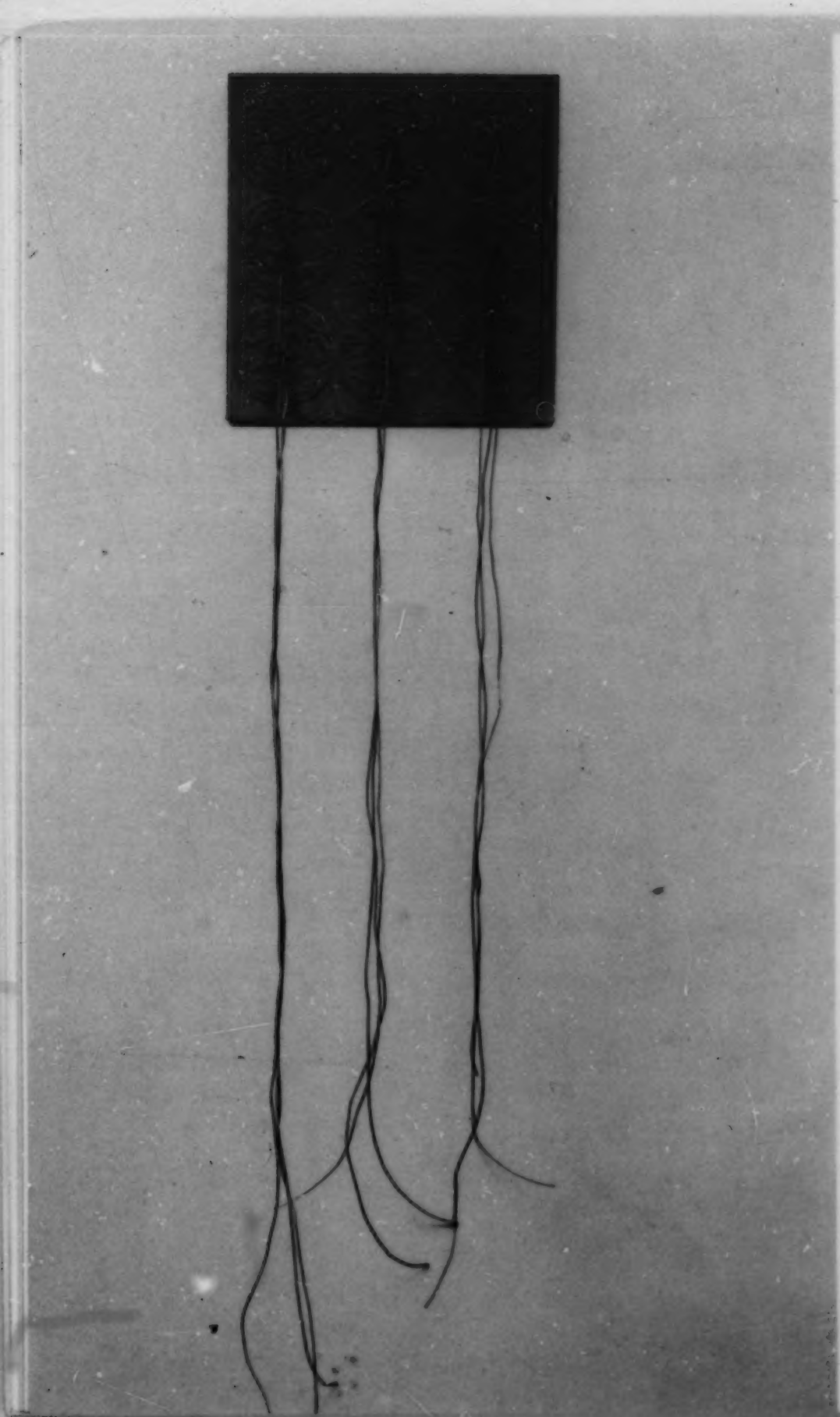
12. *Metronomic Irregularity I.* 1966



13. *Metronomic Irregularity III.* 1966.

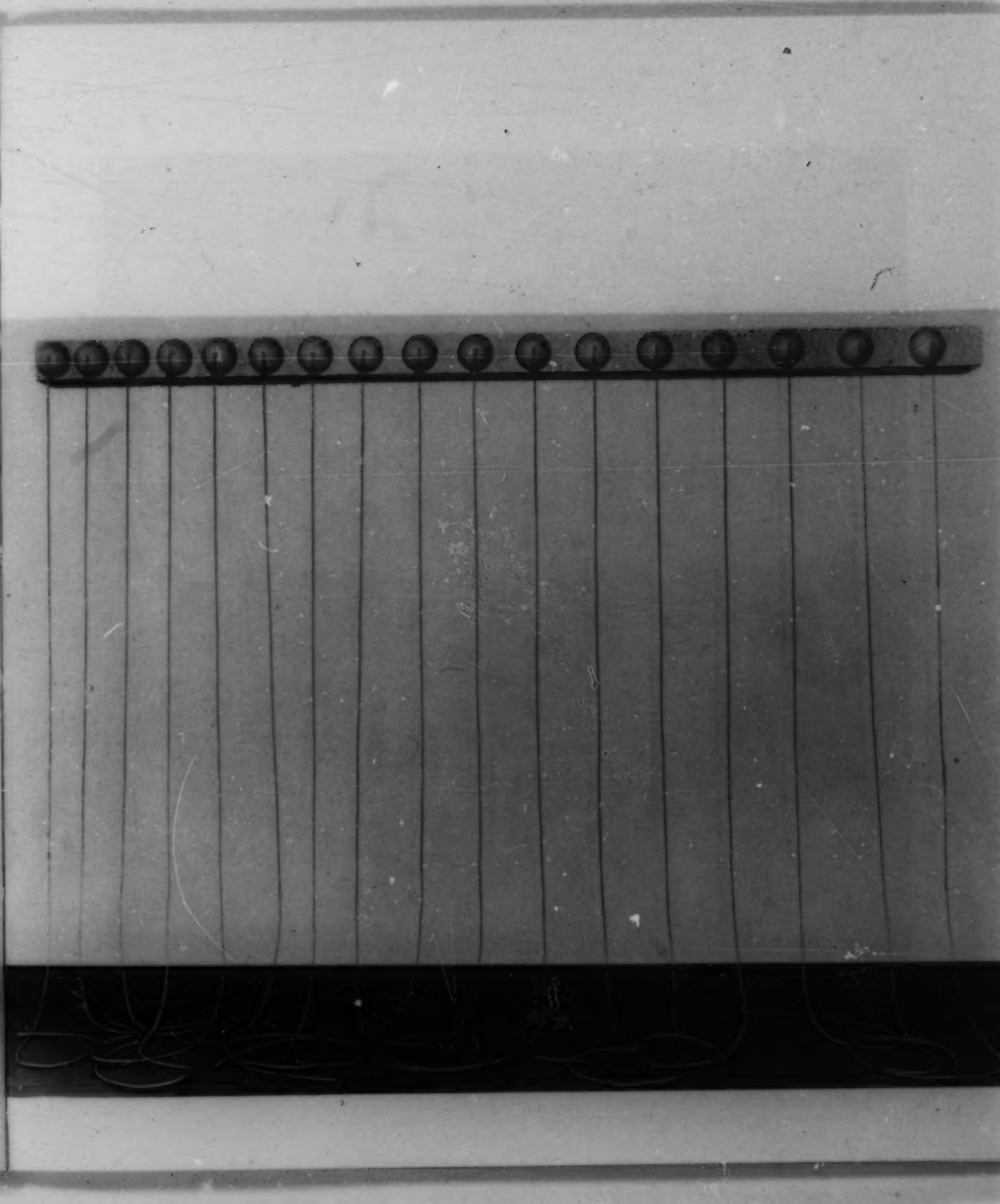


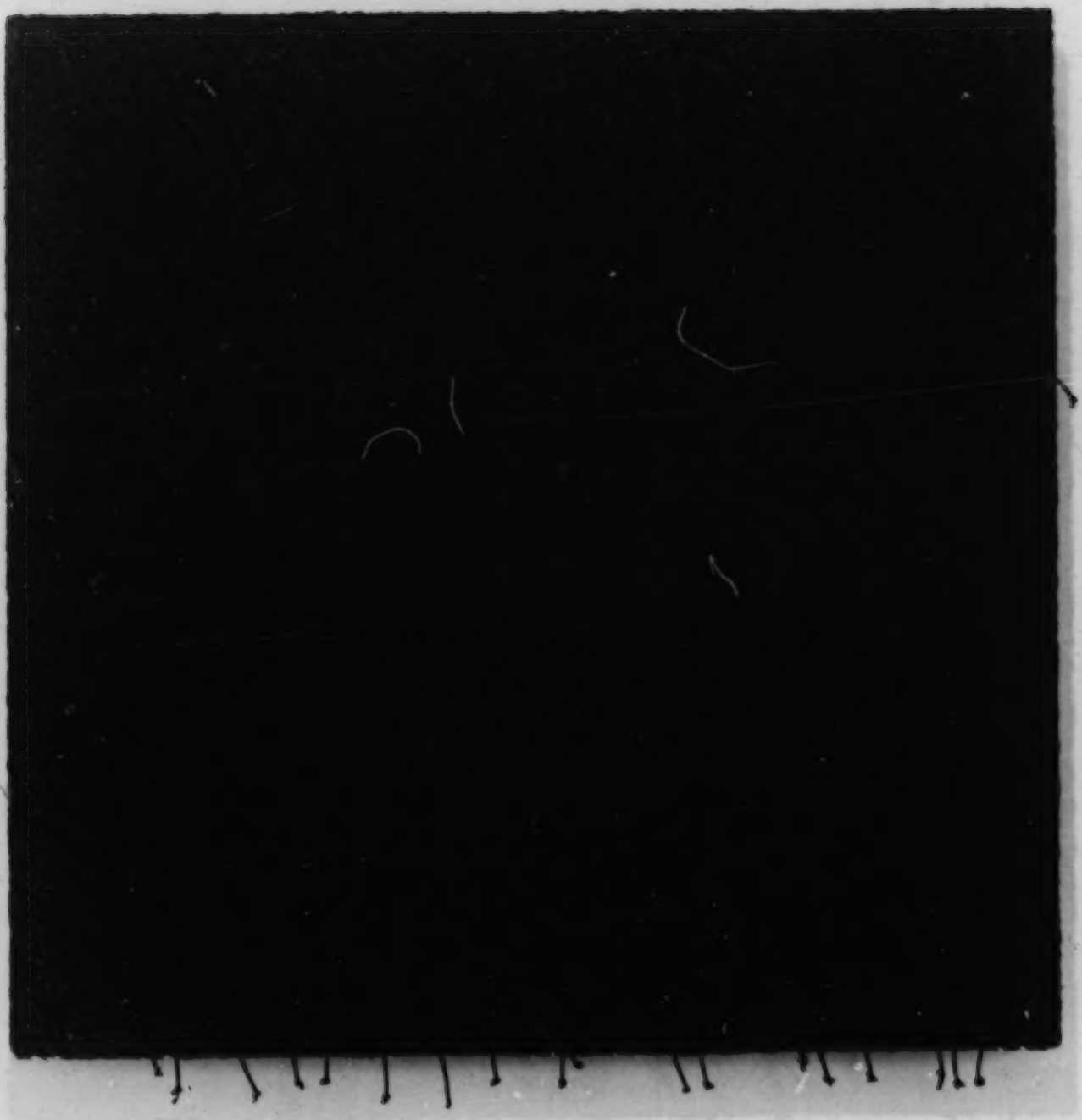
14. *Ennead.* 1966



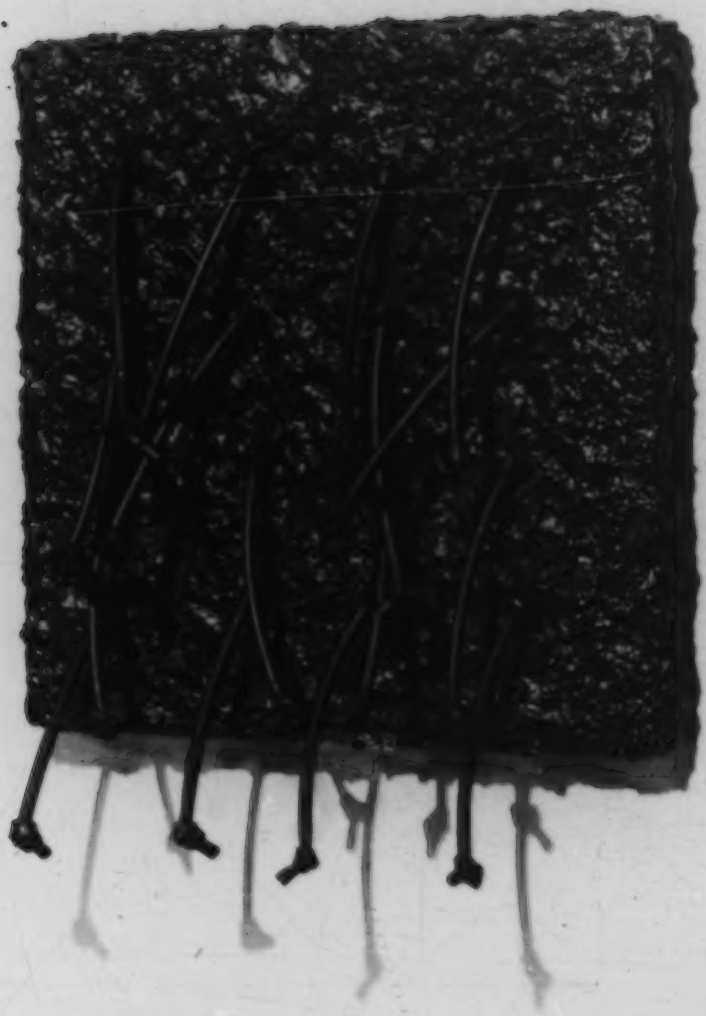
17. *Ditto*. 1967

18. *Addendum*. 1967

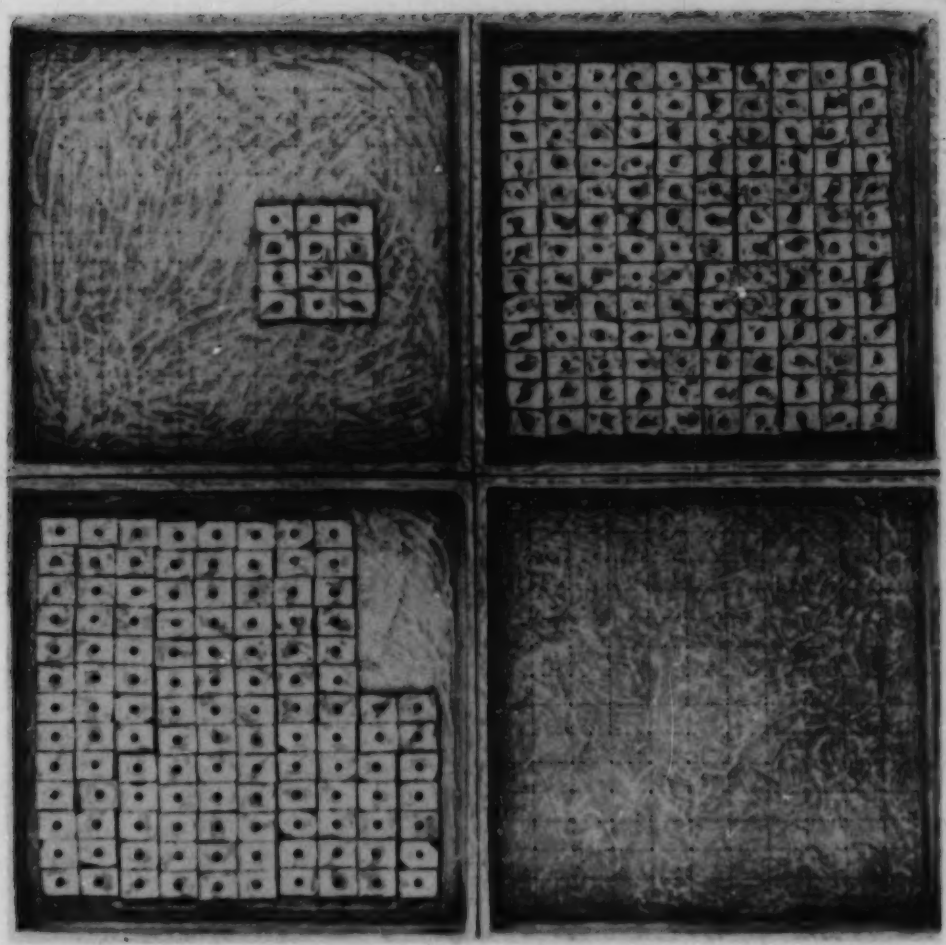




19. *Constant*. 1967

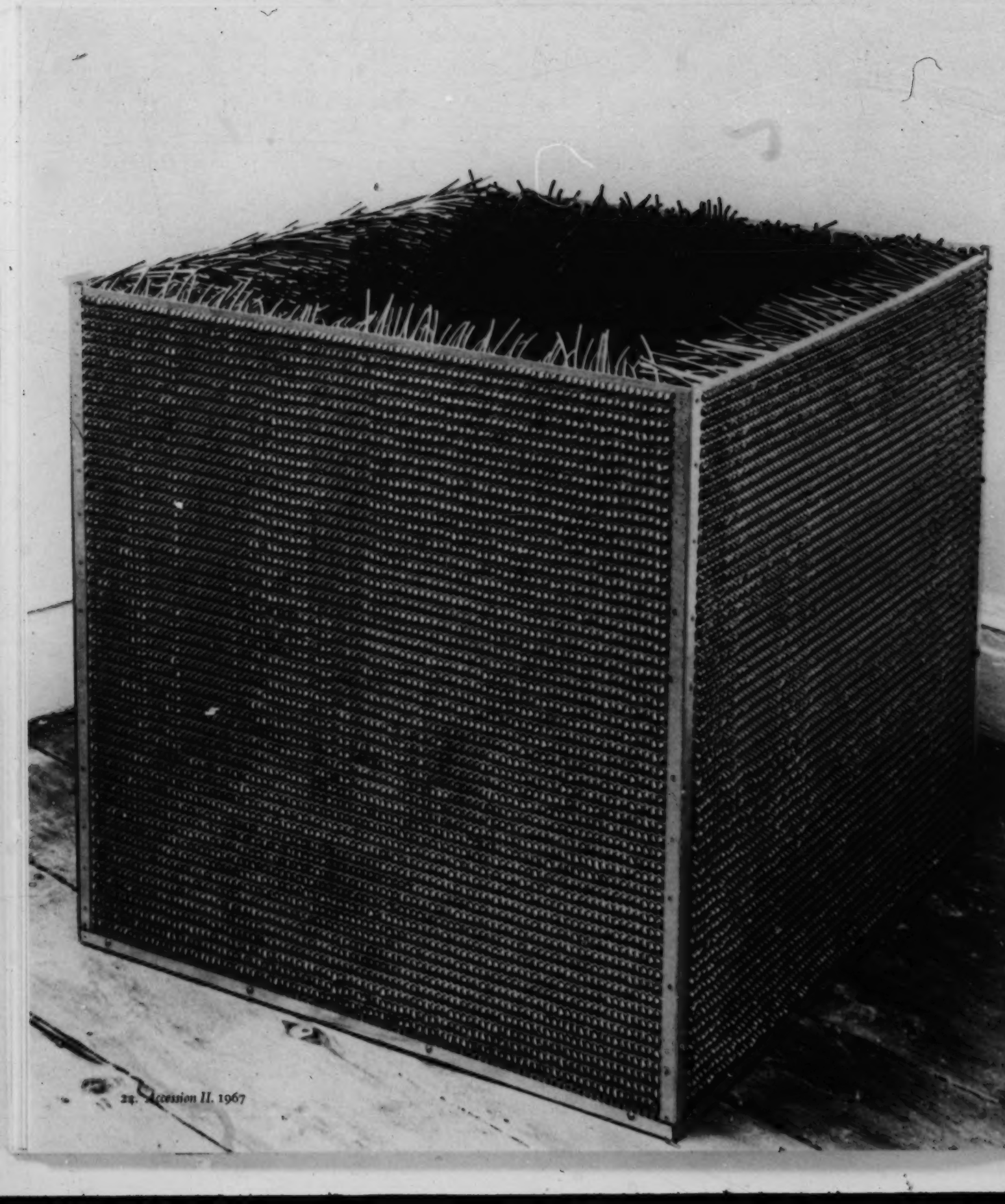


20. *Untitled*. 1967



22. *Magnet Boards.* 1967

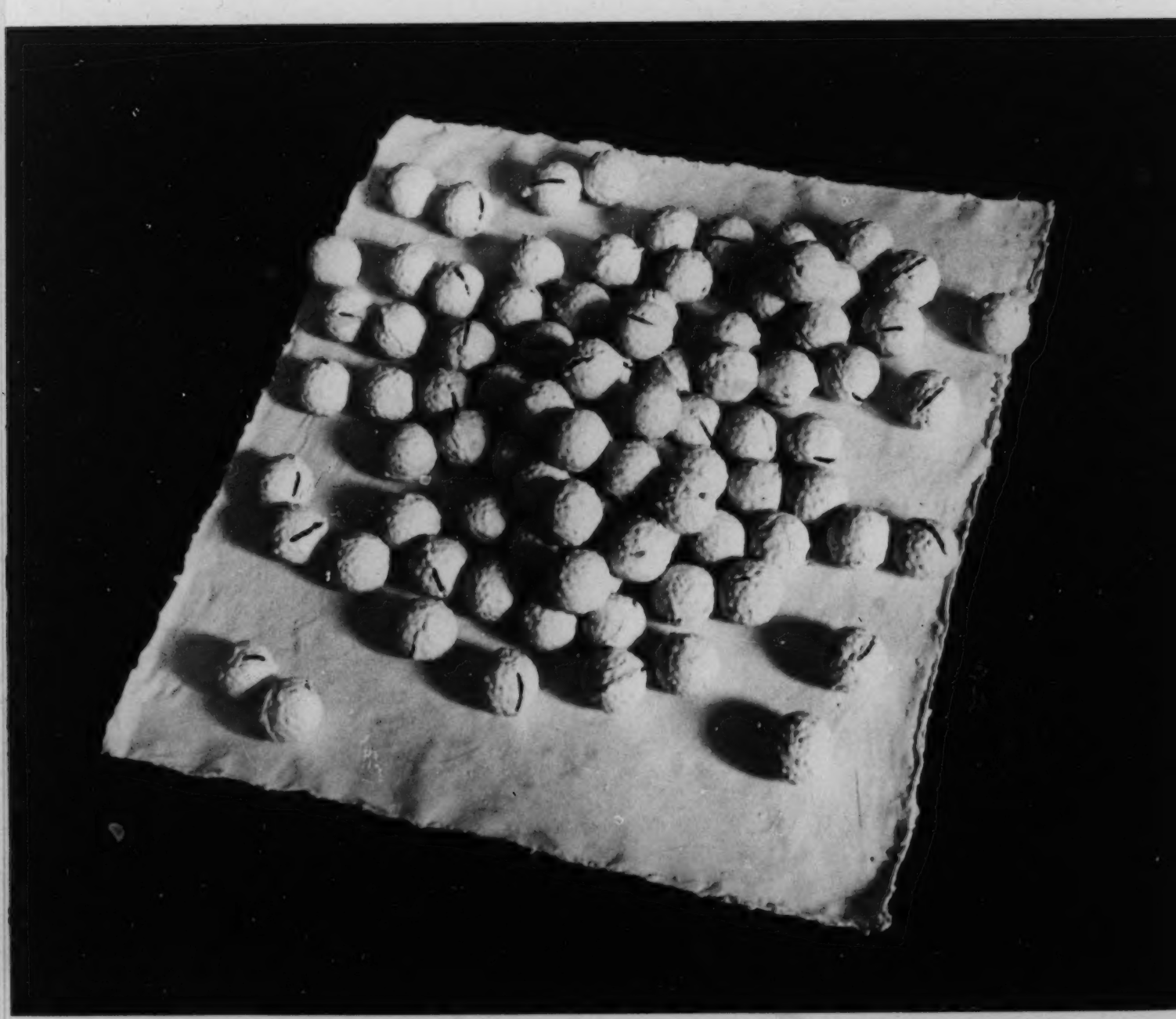
23. Accession 1967

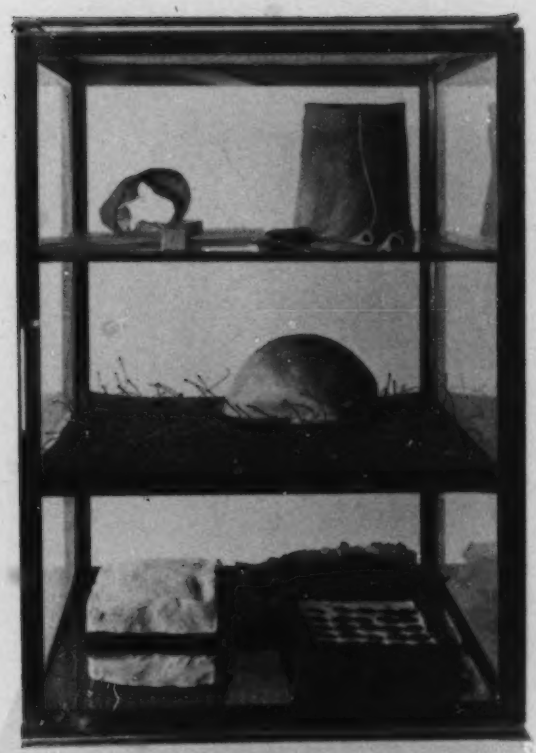


24. Accession II. 1967

26. *Untitled*. 1967

27. *Sequel*. 1967–68





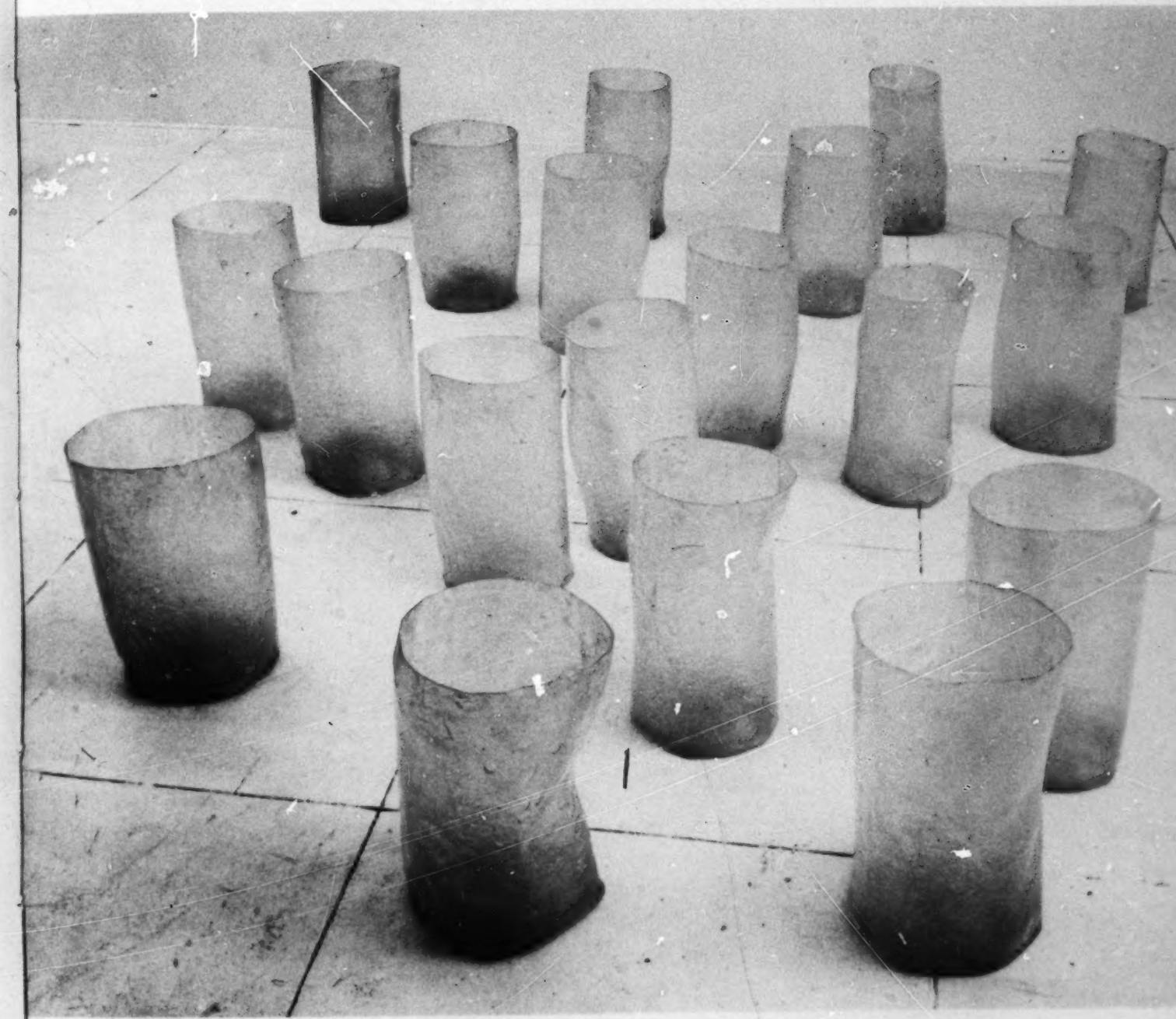
28. *Untitled.* 1967–68

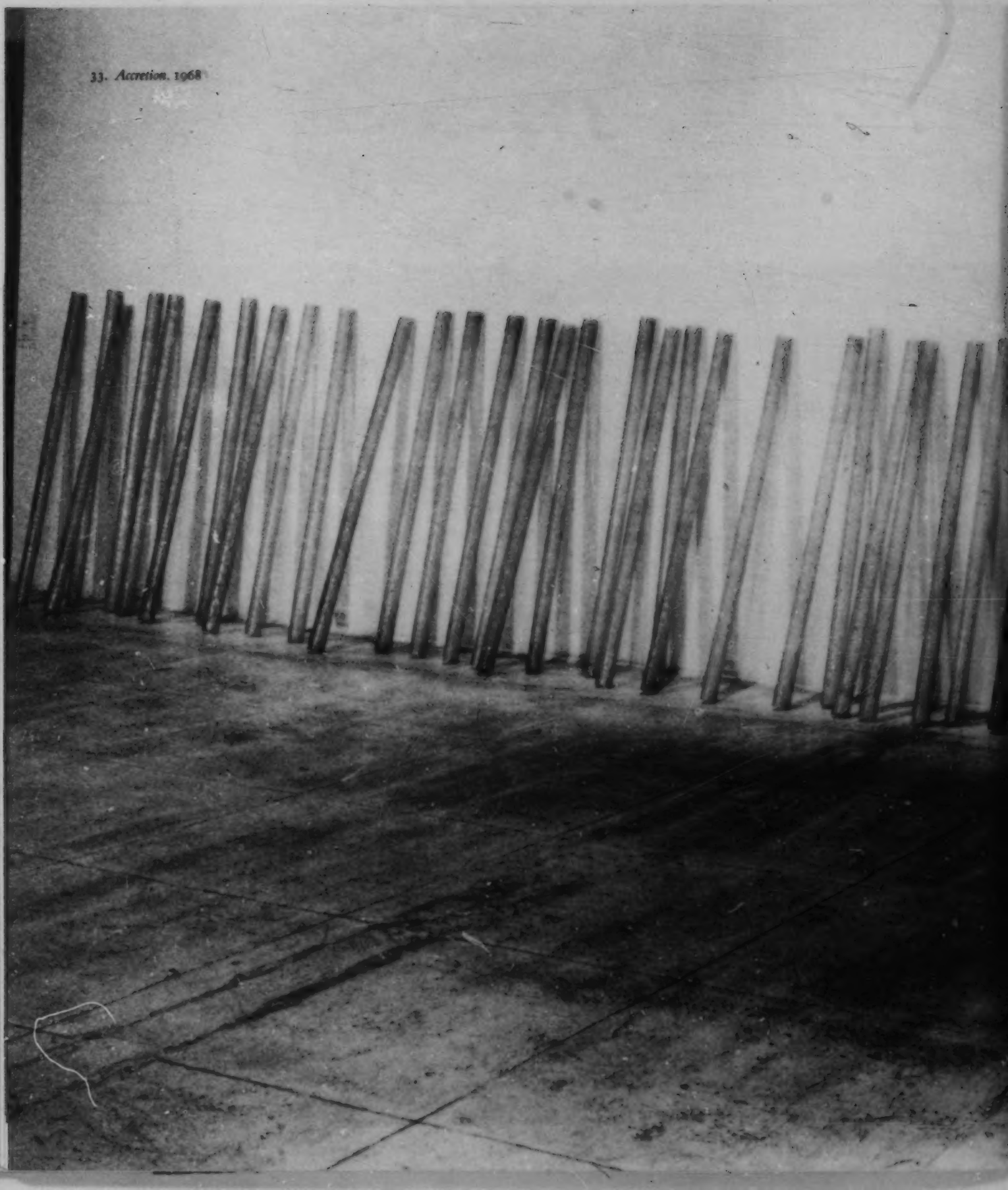
29. *Untitled*. 1967–68

30. Assorted models and test pieces. 196 /–69

31. *Untitled.* 1968

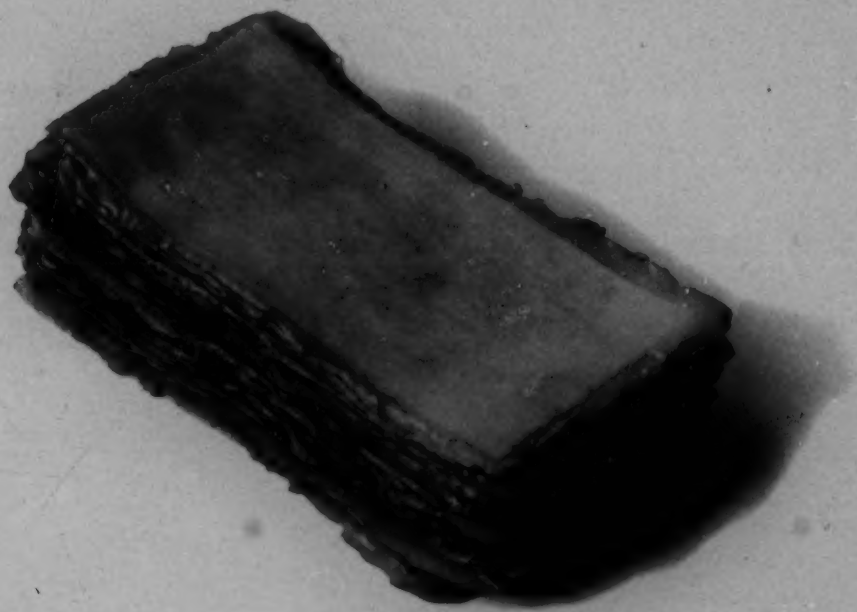
32. *Repetition 19, III.* 1968





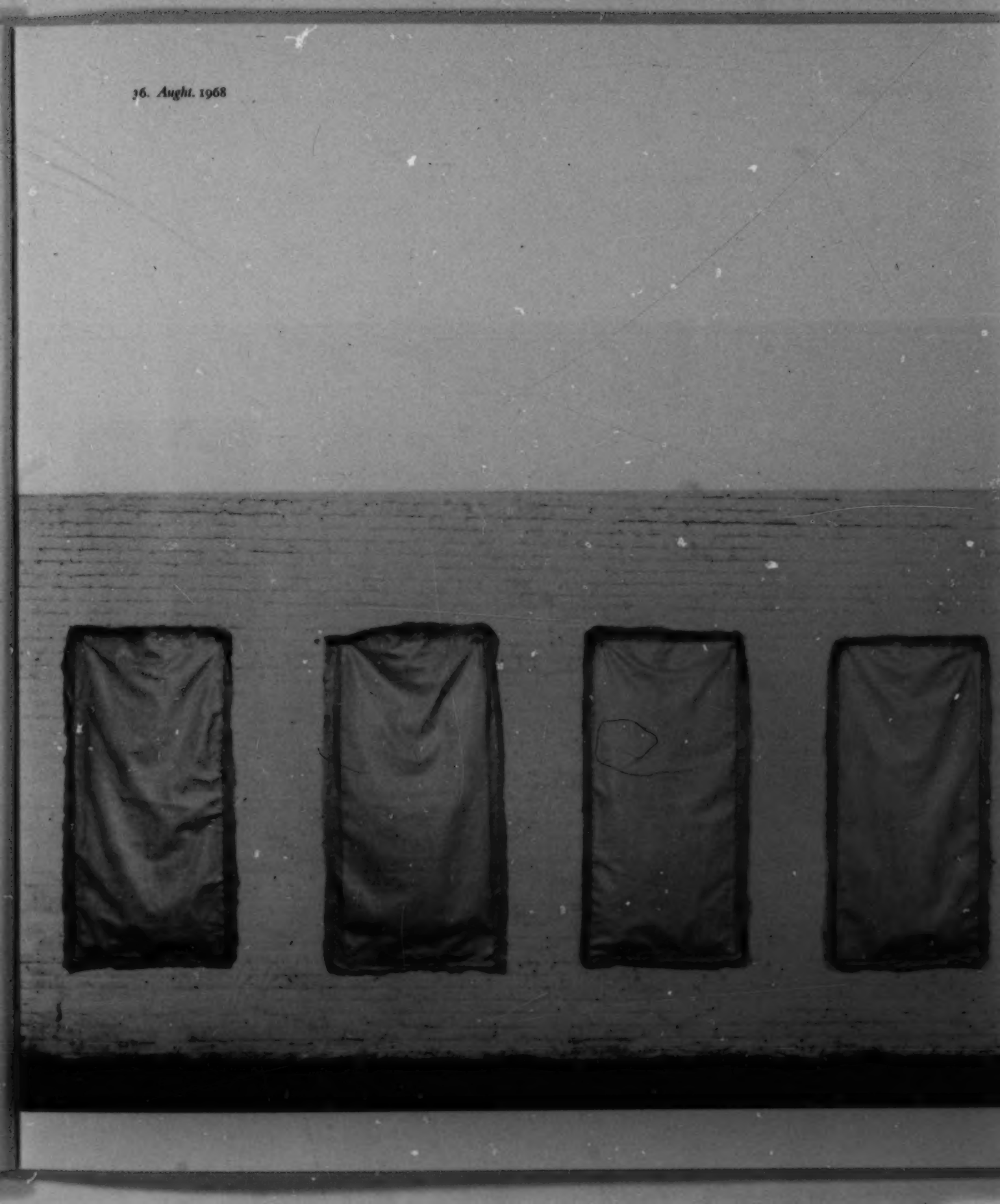
33. *Accretion*. 1968

Only 3 of the 5 units will be shown in the current exhibition.

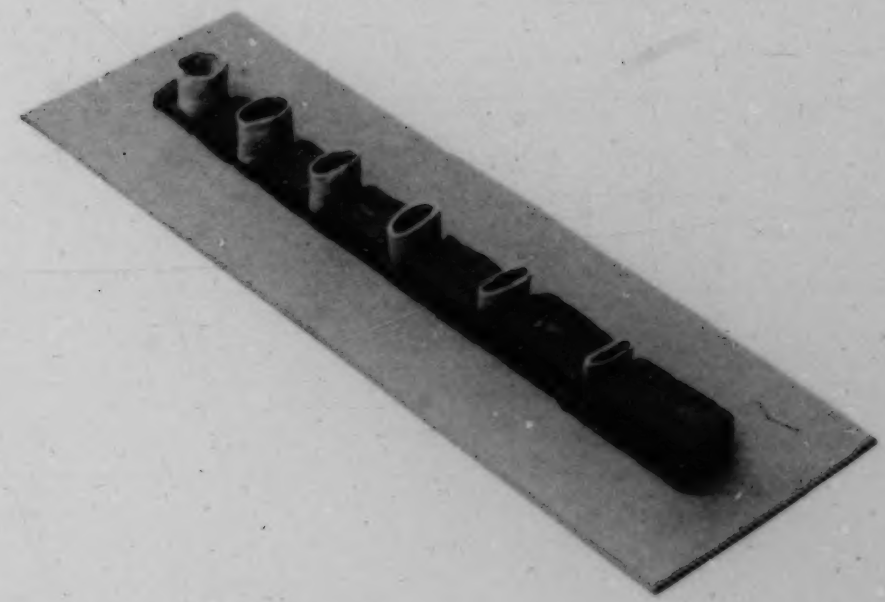


35. Model for *Augment* and *Aught*. 1968

36. *Aught.* 1968

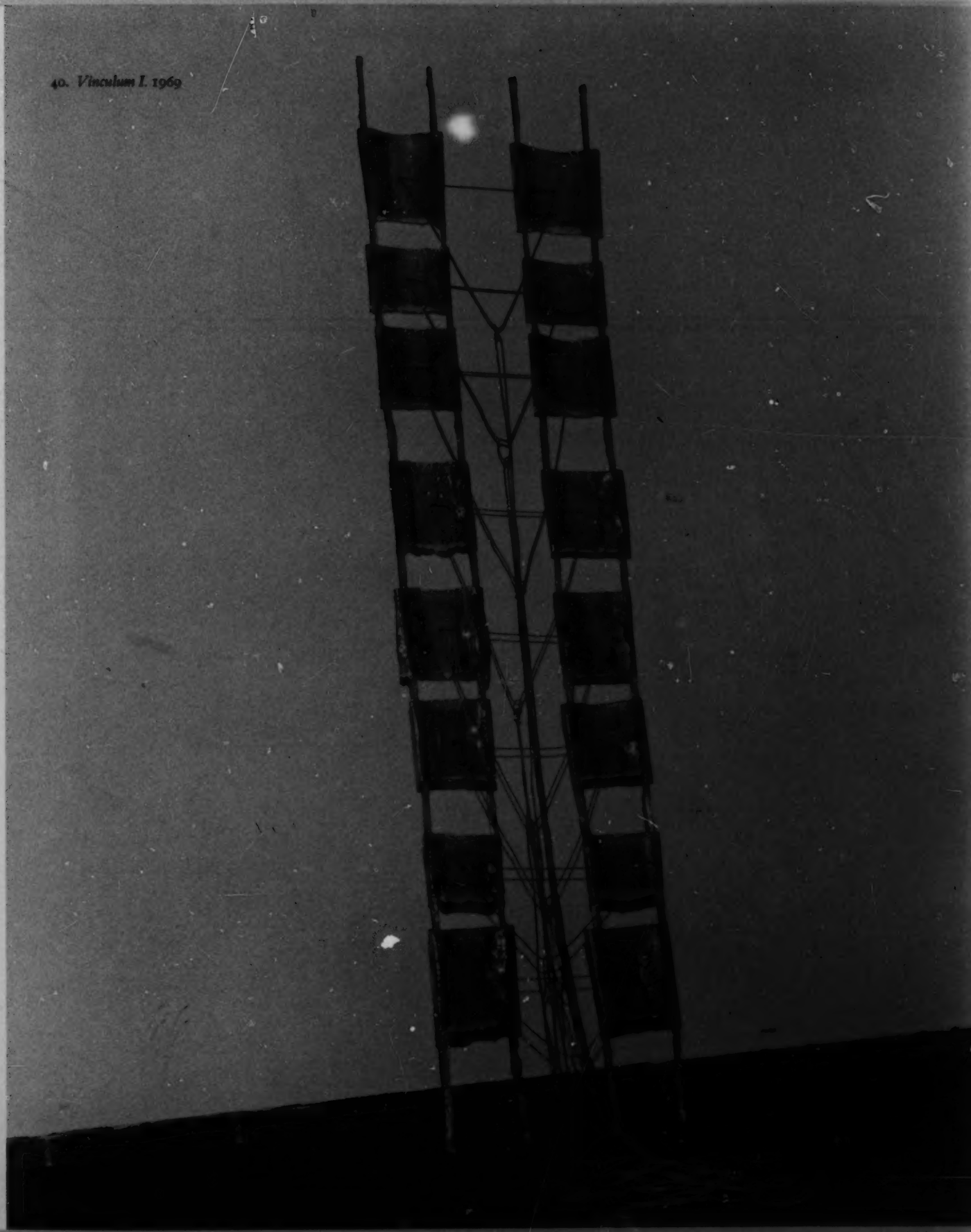


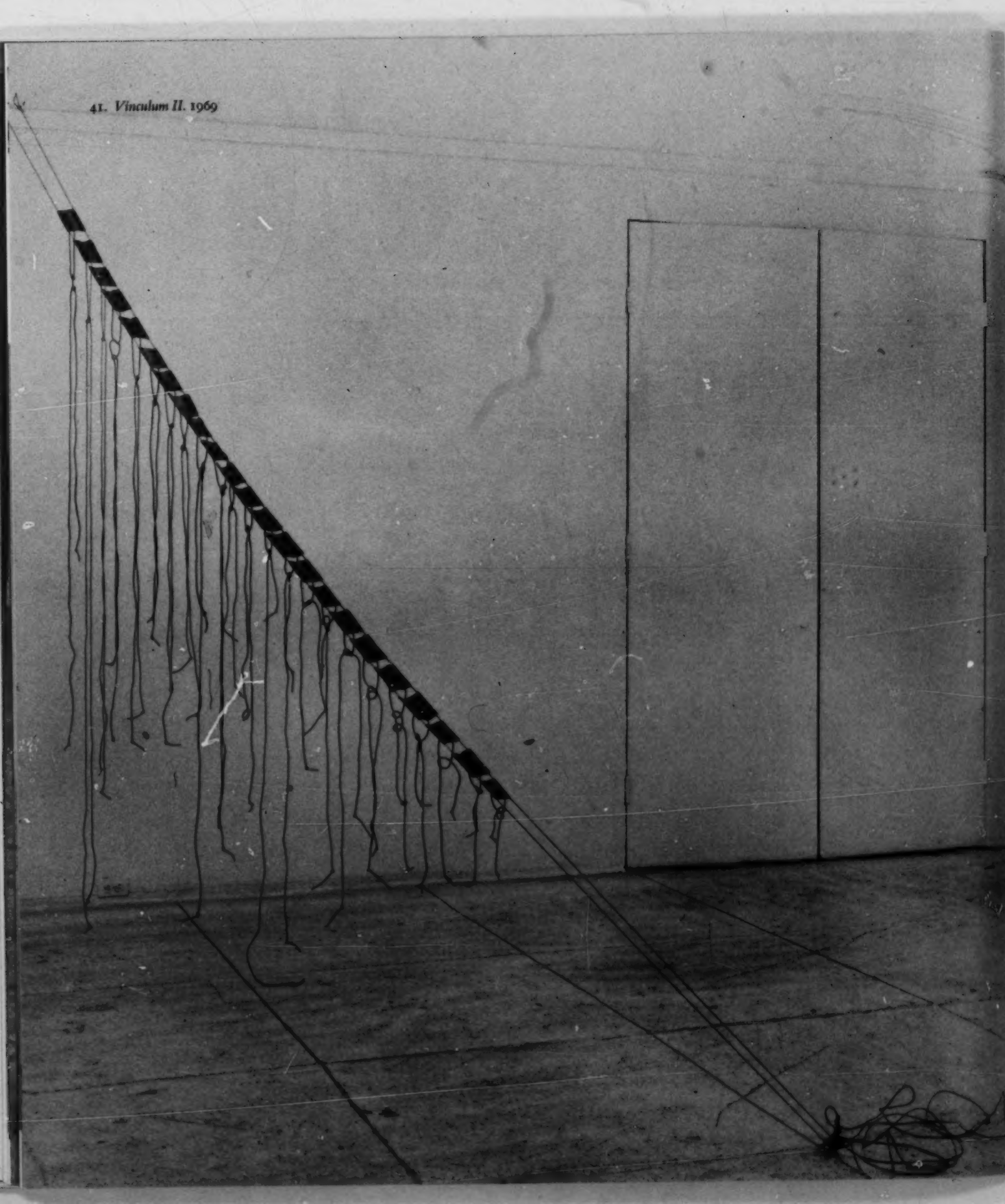
37. *Area*. 1968



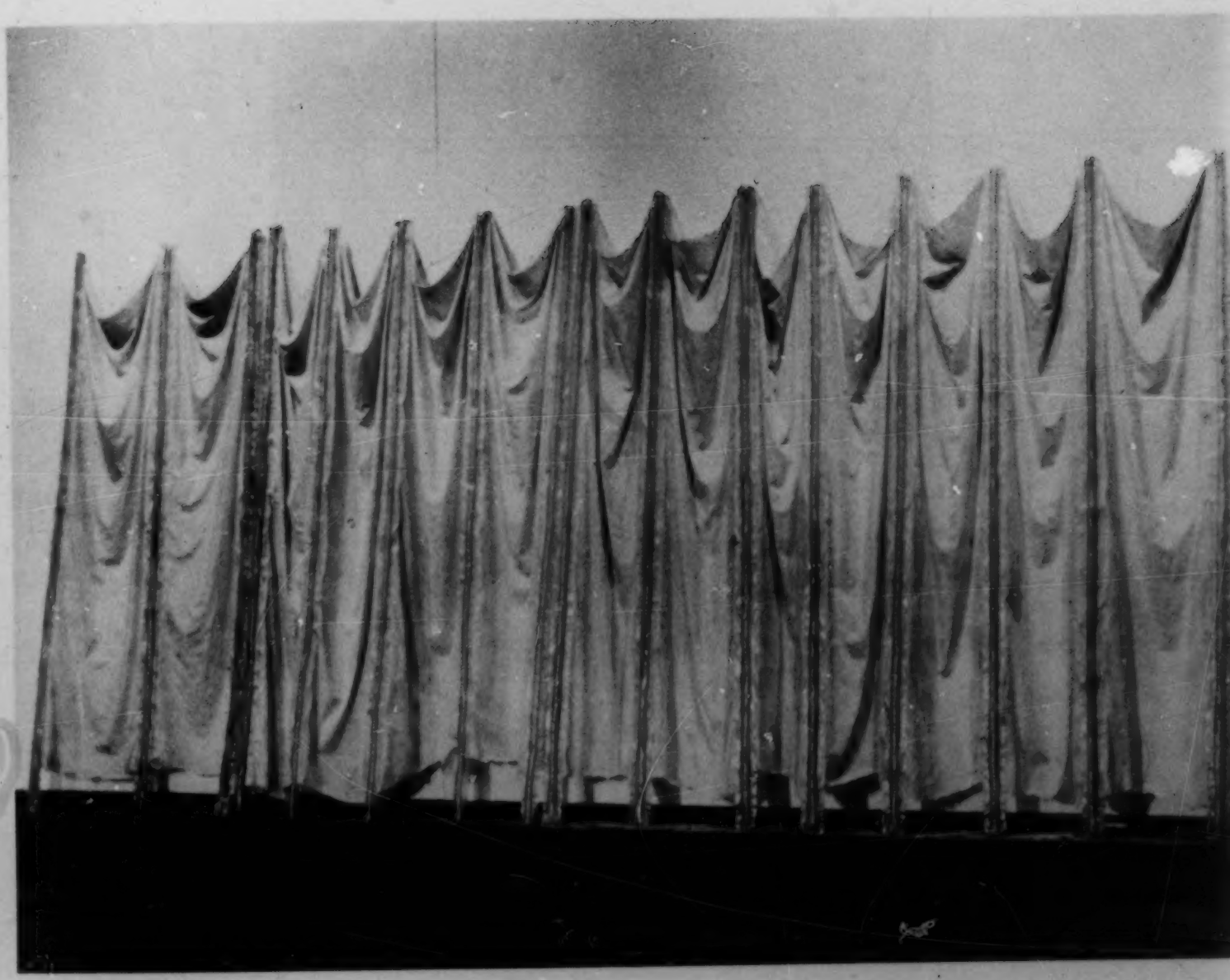
38. *Untitled* (model for unrealized sculpture). 1968

40. *Vinculum I.* 1969



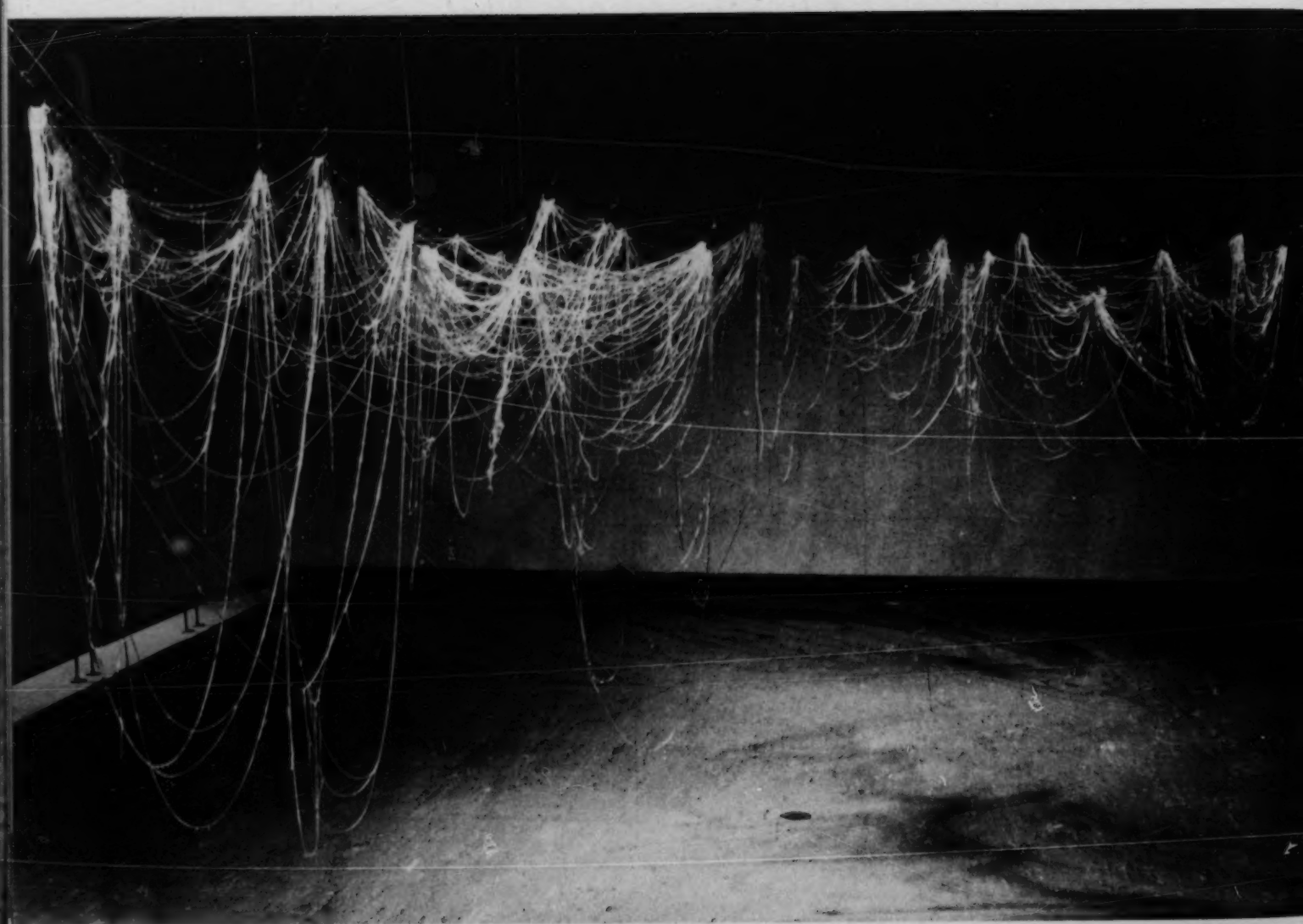


41. *Vinculum II*. 1969



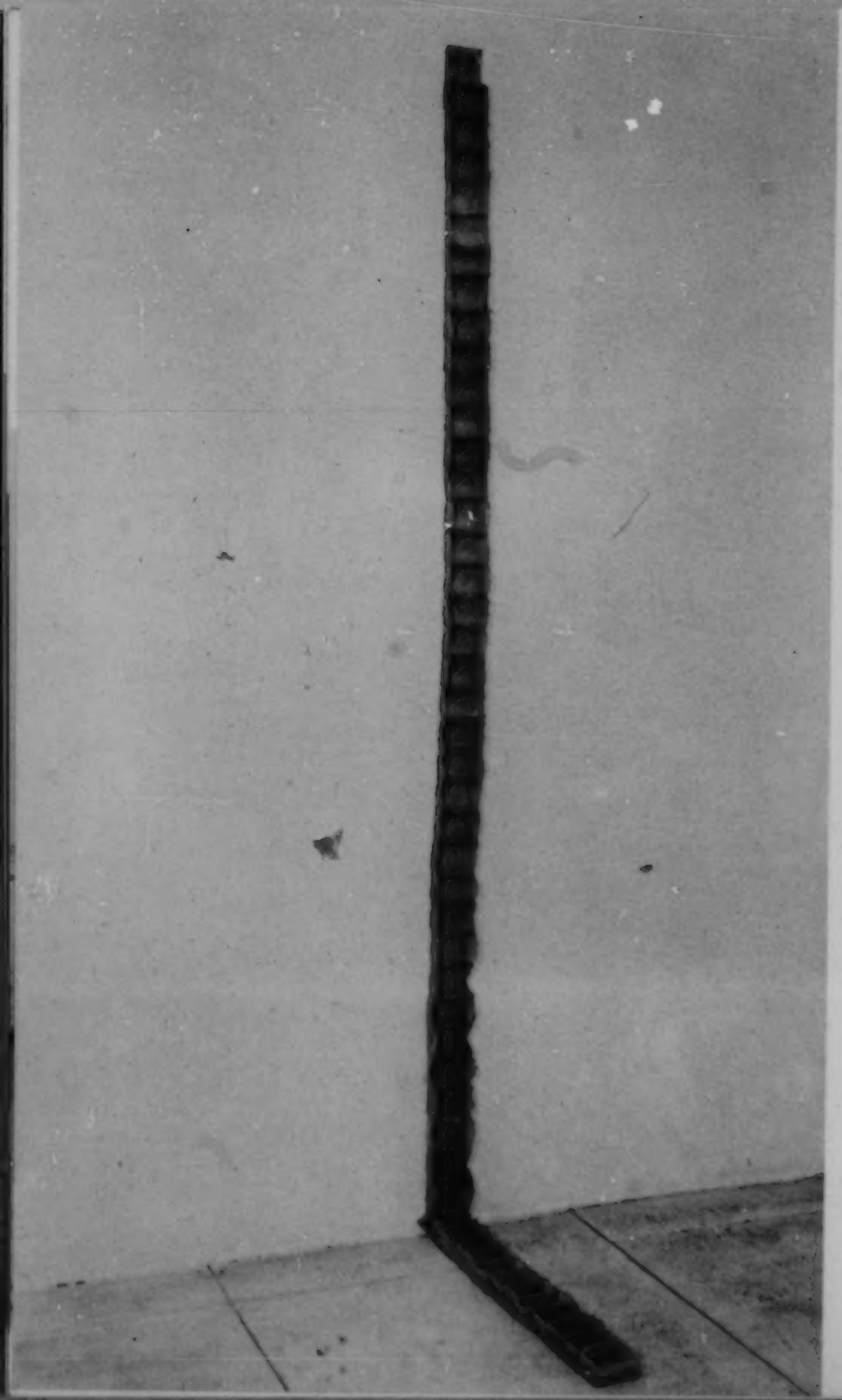
42. *Expanded Expansion.* 1969

43. *Right After*. 1969

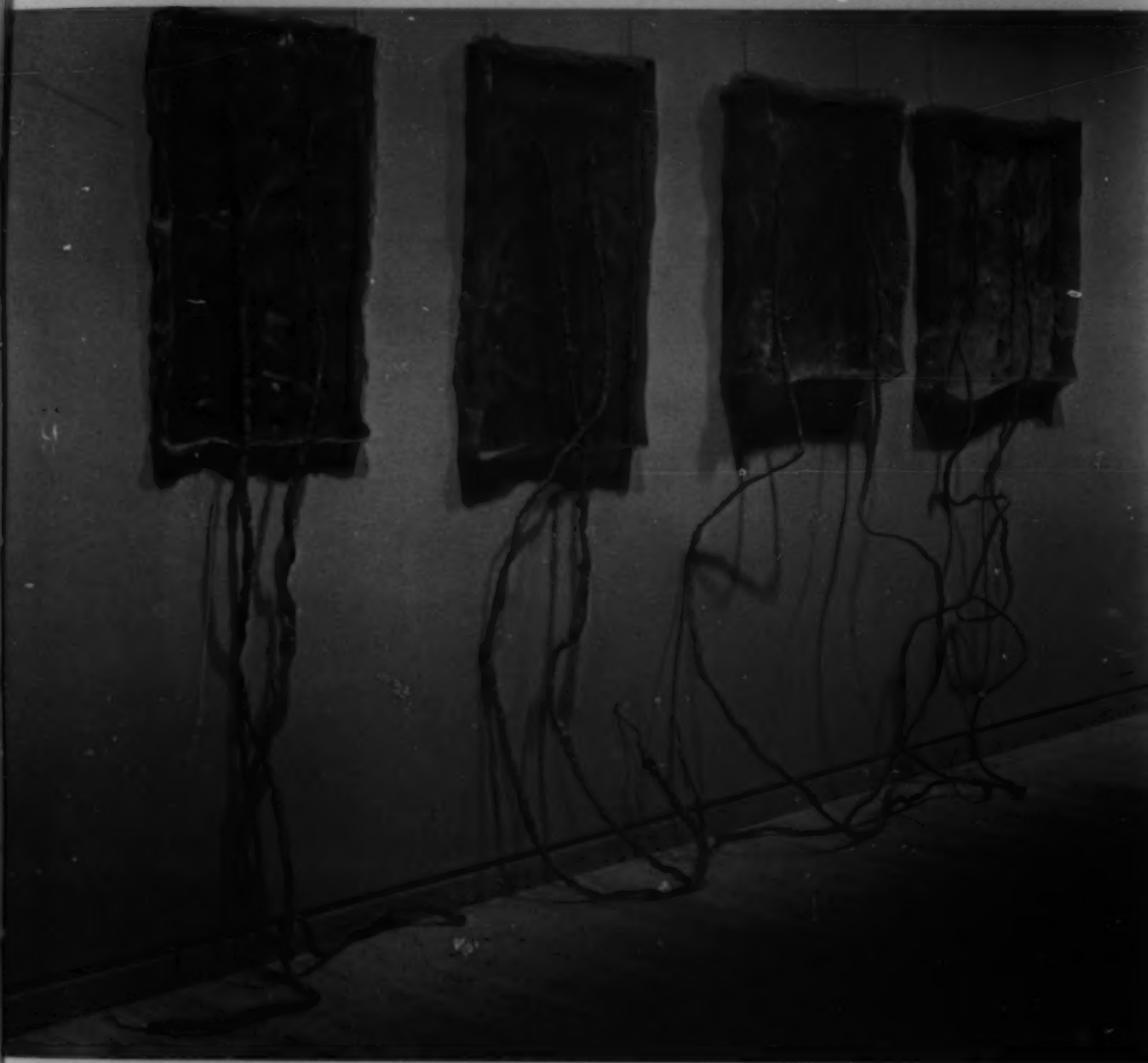


44. *Connection* (detail). 1969

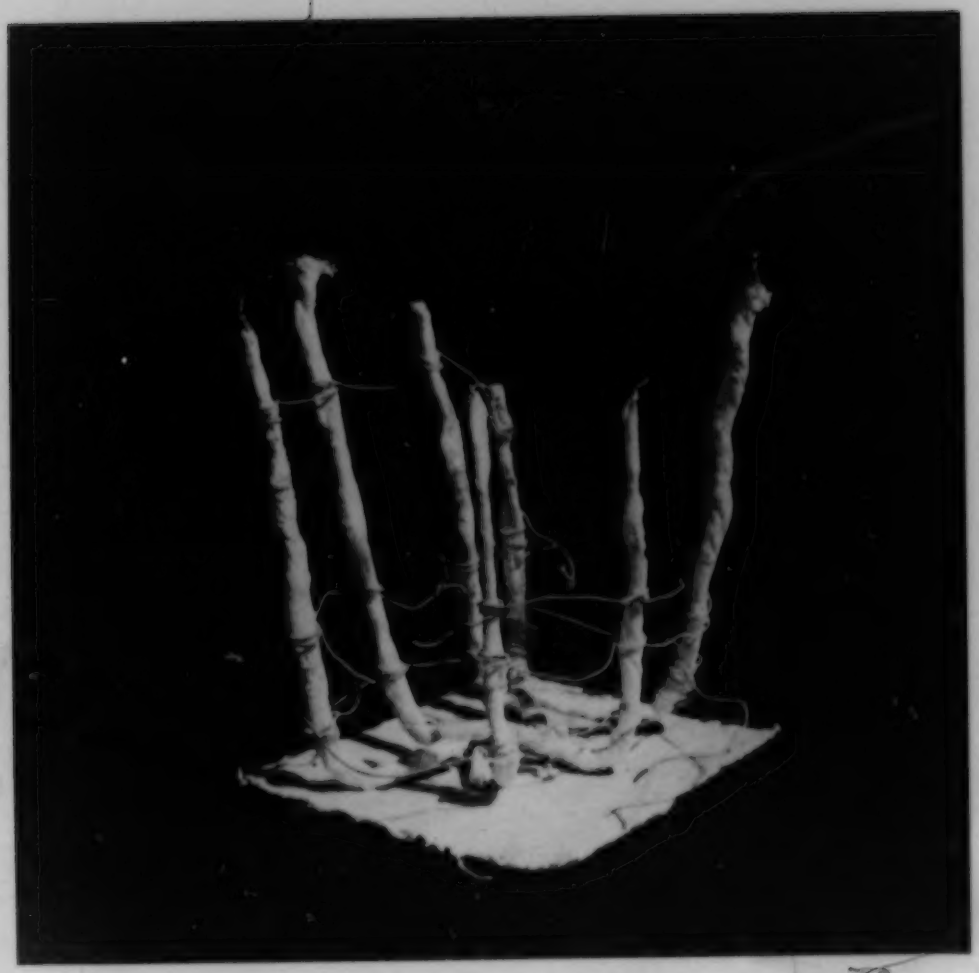
46. *Tori*. 1969



47. *Sans III*. 1969 (Not in exhibition)

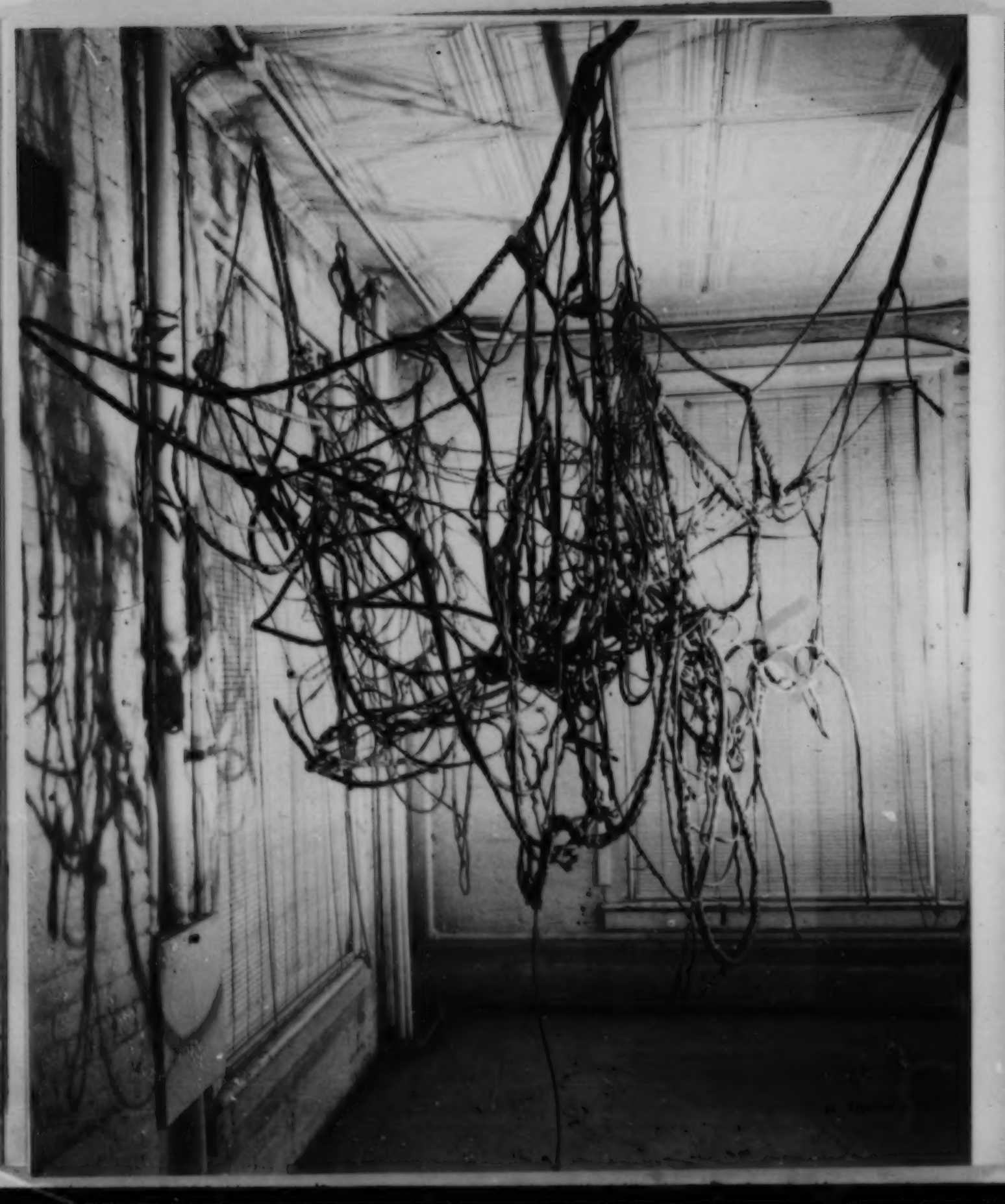


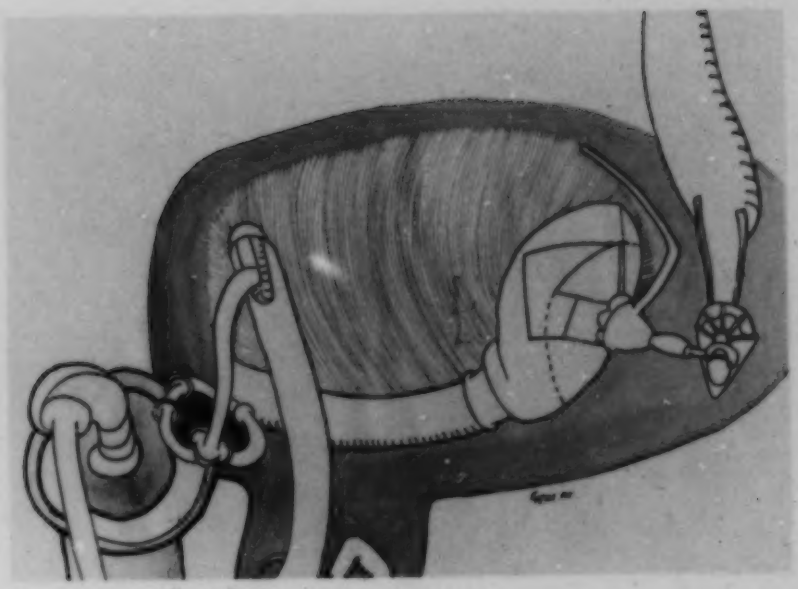
49. *Untitled.* 1970



50. *Untitled* (model for cat. no. 51). 1970

51. *Untitled.* 1970





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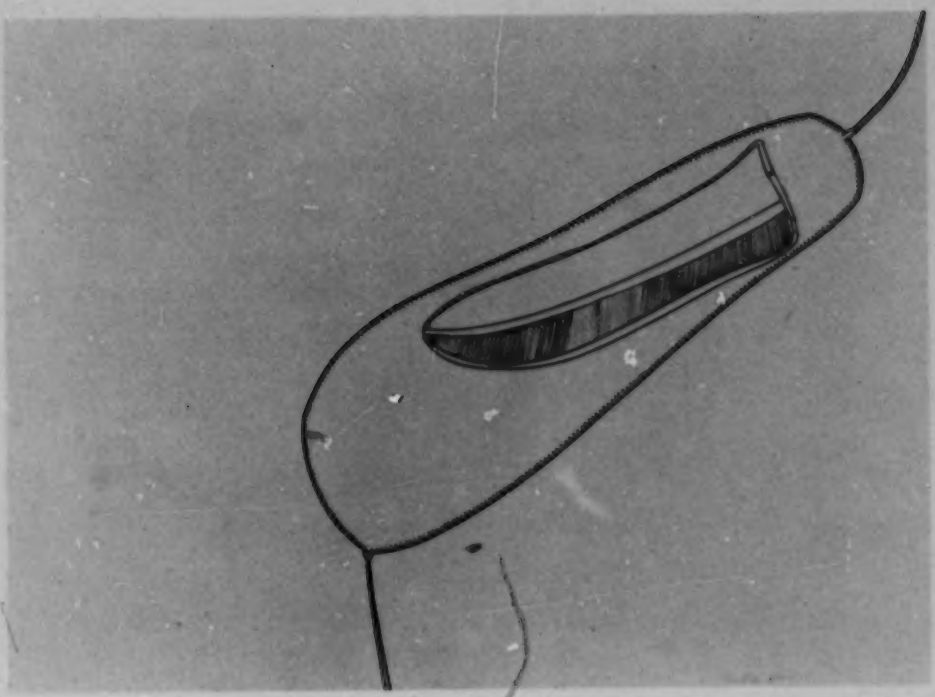
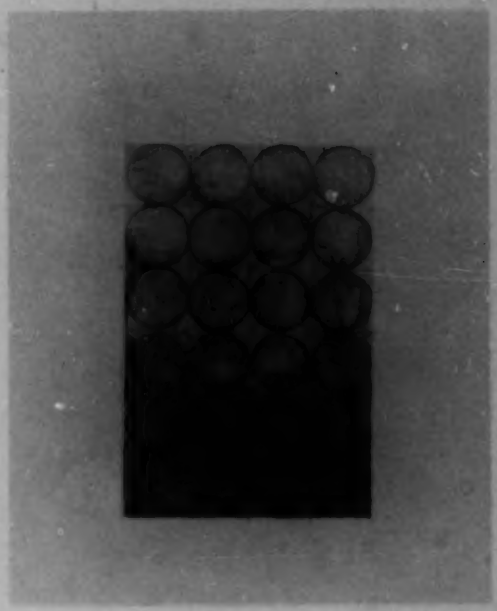
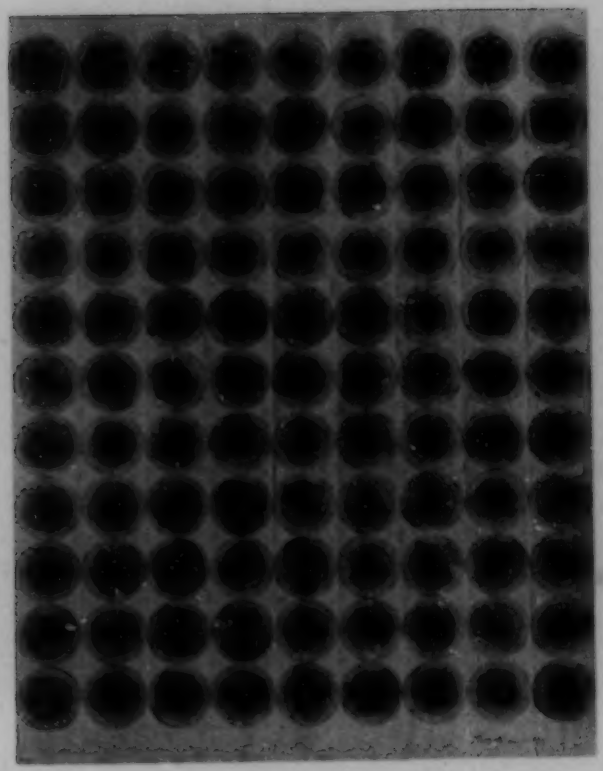


54. *Untitled.* 1965

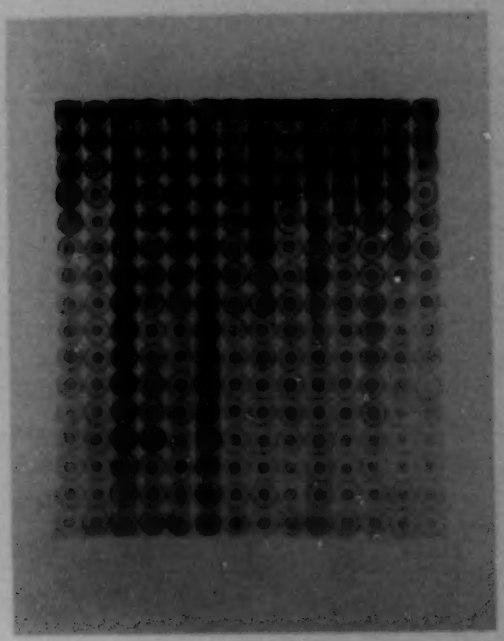


55. *Untitled.* 1966

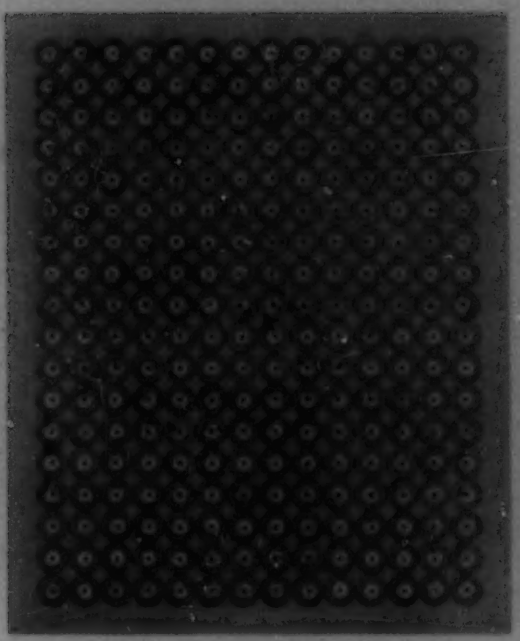
56. *Untitled.* 1966



58. *Untitled.* 1966



59. *Untitled.* 1966



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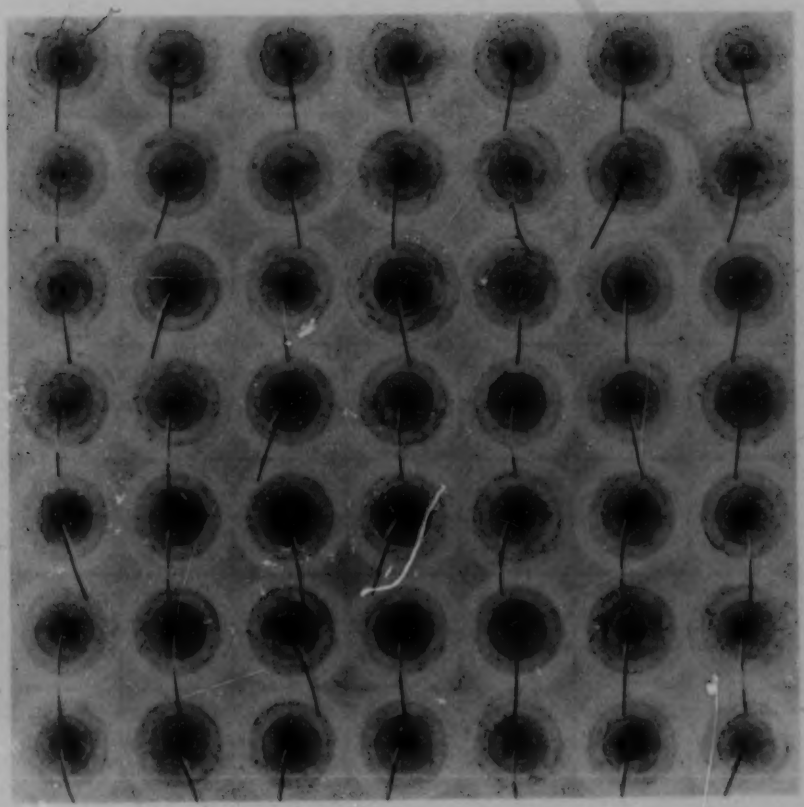
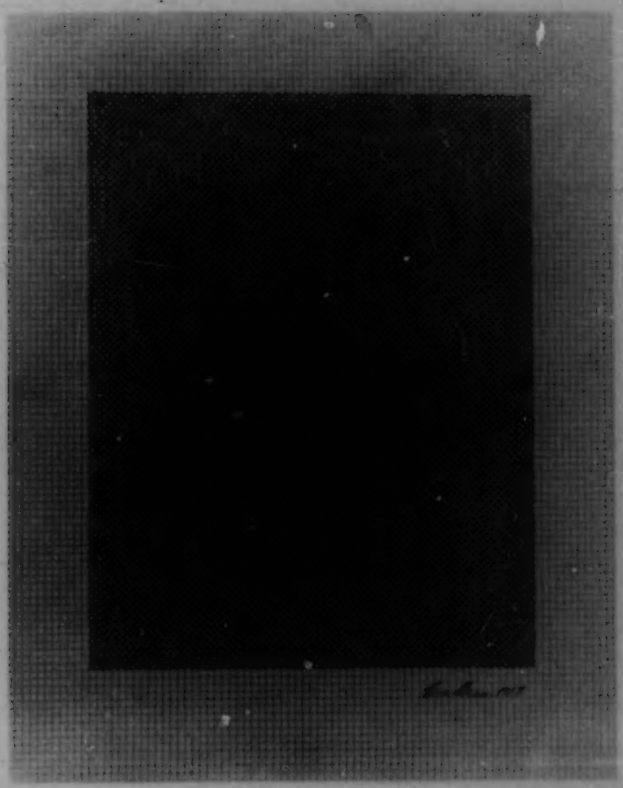
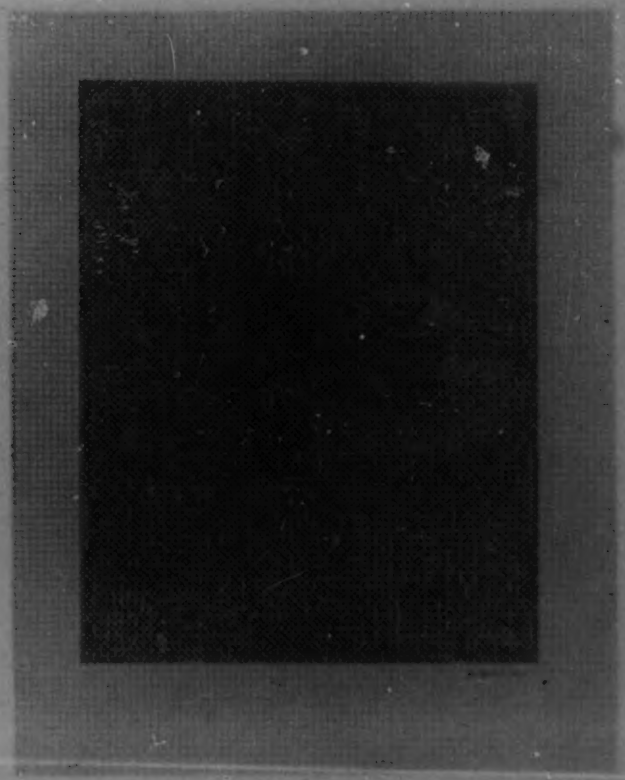


61. *Untitled.* 1967





62. *Untitled*. 1967

63. *Untitled*. 1967

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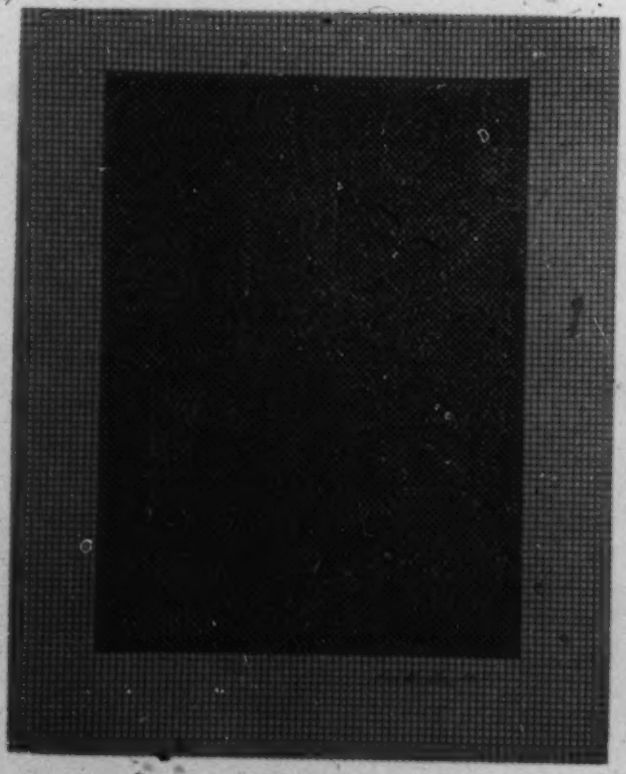

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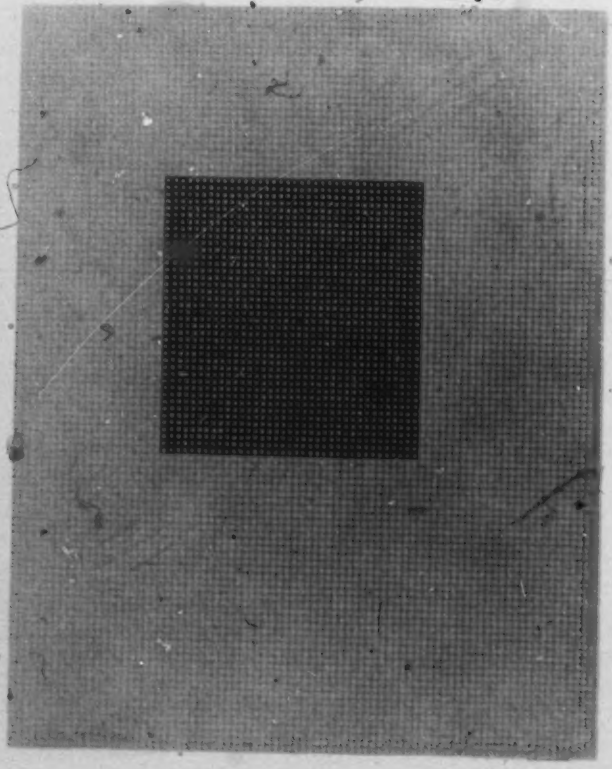

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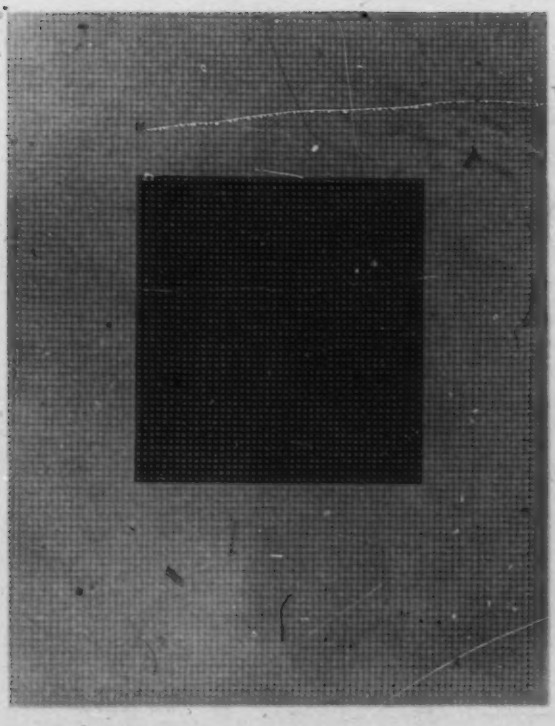

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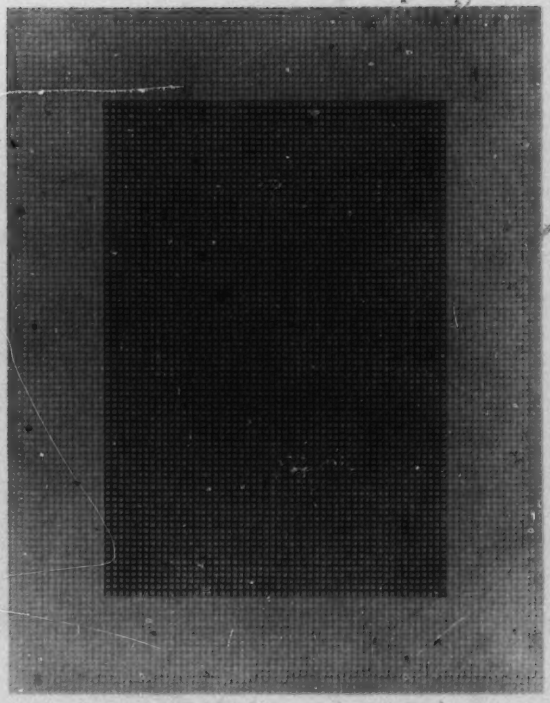

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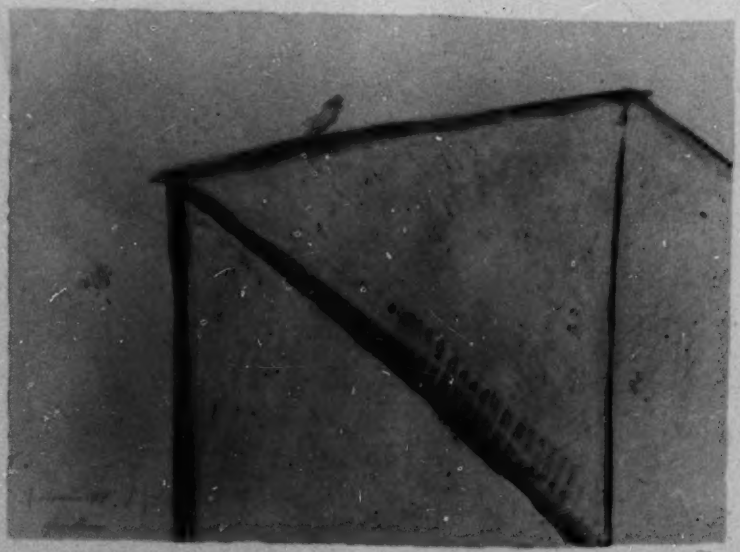
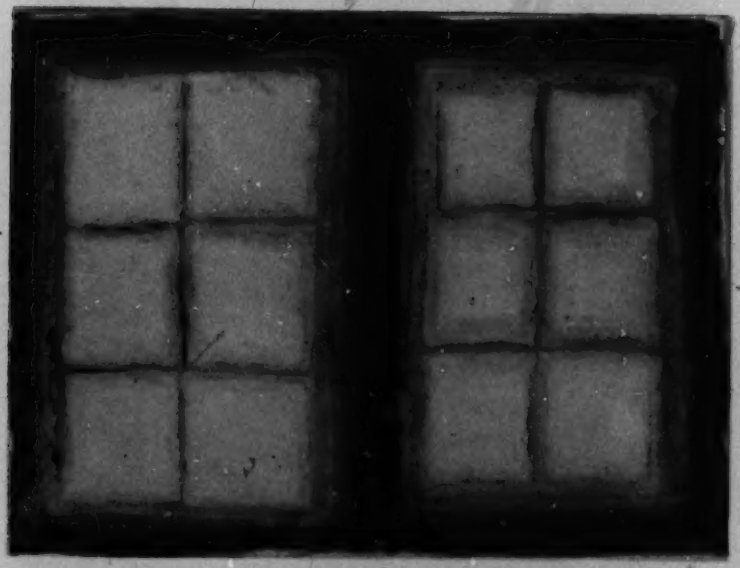
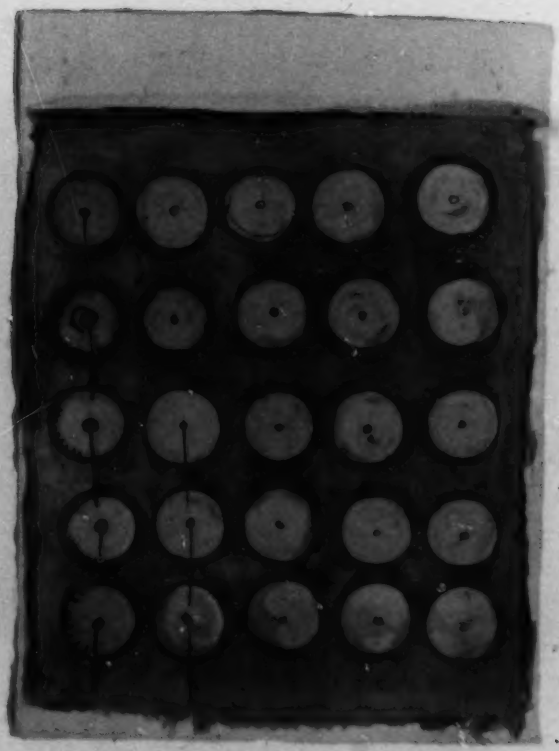


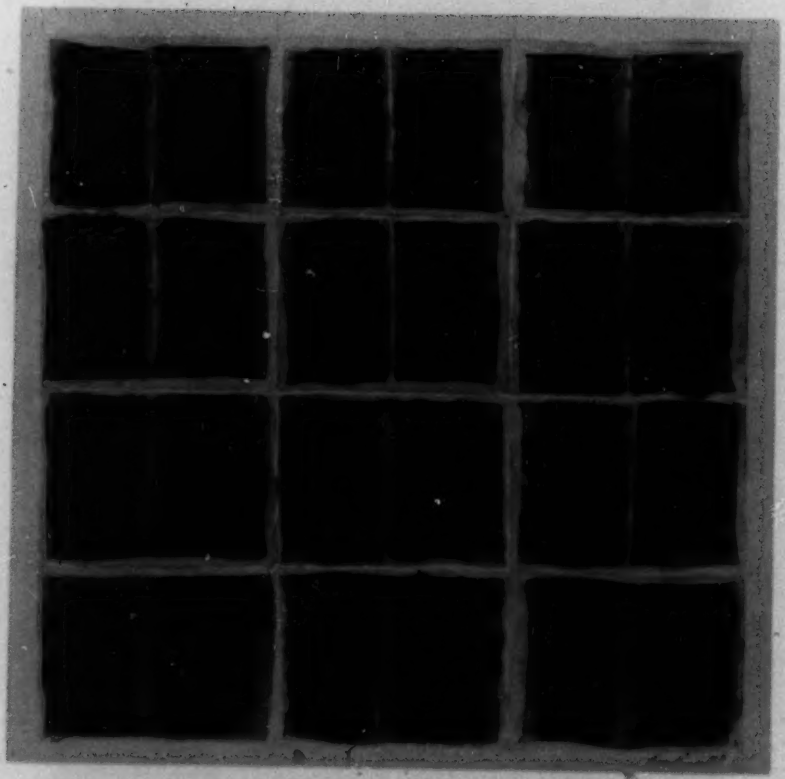
68. *Accession*, 1967



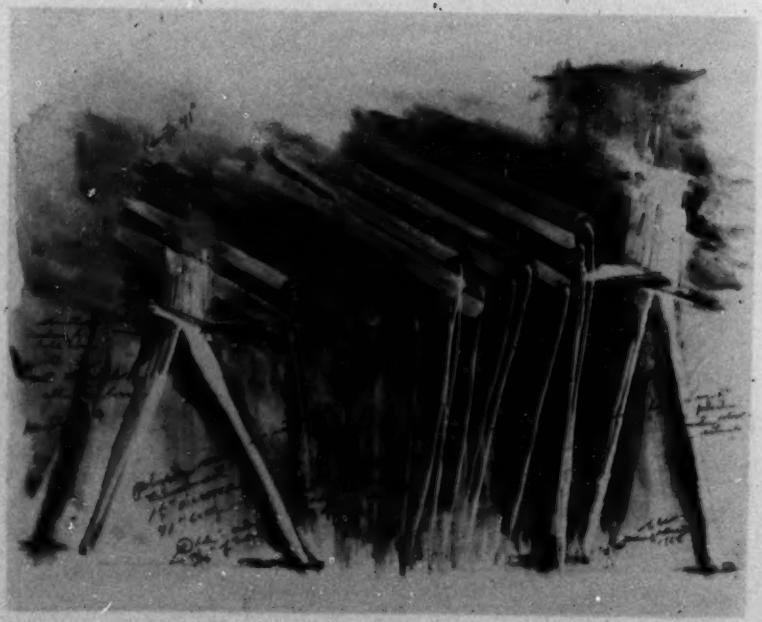
73. *Untitled.* 1968



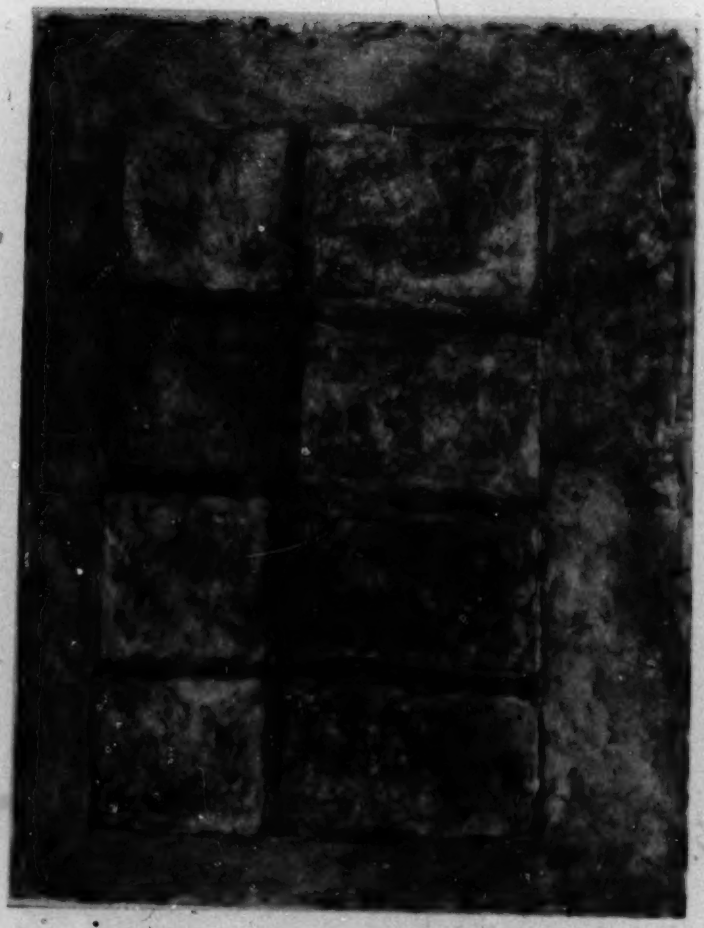
74. Untitled 1968



75. *Untitled*. 1968

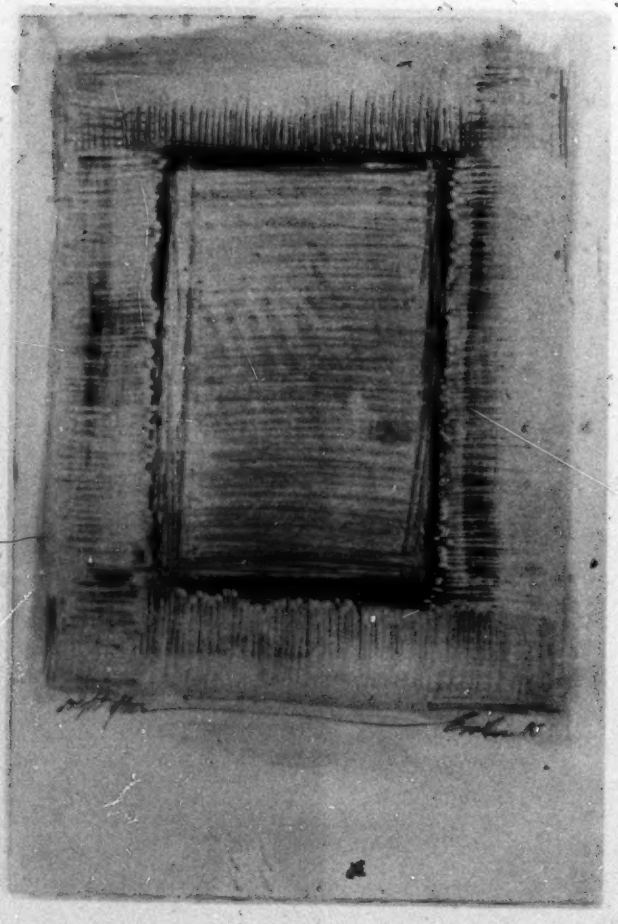


76. *Untitled*. 1968



77. *Untitled.* 1968

78. *For Gioia.* 1969



79. *Right After.* 1969

80. *Untitled*. 1969–70

1936	Born Hamburg, Germany
1939	Came to New York City, where she lived until her death
1952–53	Attended Pratt Institute, New York City
1953	Attended Art Students' League, New York City
1954–57	Cooper Union, New York City
1957	Received Yale Norfolk Fellowship
1959	Yale University, New Haven, Connecticut, B.F.A.
1964–65	Lived in Kettwig, Germany
1968–69	Taught at The School of Visual Arts, New York City
1970	Died in New York City, May 29

Dimensions are given in inches; height precedes width precedes depth.

Sculpture

1. *C-Clamp Blues.* 1965
Painted concretion, metal wire, bolt, painted plastic sphere on pressed wood
25½ × 21½"
Collection Mr. and Mrs. F. Arnhard Scheidt, Kettwig, Germany

2. *Up the Down Road.* 1965
Painted styrofoam, cloth covered cable on pressed wood
27½ × 21½ × 8"
Collection Mr. and Mrs. F. Arnhard Scheidt, Kettwig, Germany

3. *Ring Around Arosie.* 1965
Cloth covered electrical wire and mixed media
26½ × 16½"
Courtesy Fourcade, Droll, Inc., New York

4. *5 in White.* 1965
Painted concretion and rope covered wire, mixed media
25⅝ × 21⅝ × 3½"
Courtesy Fourcade, Droll, Inc., New York

5. *Untitled.* 1965
Acrylic on wood
45 × 22 × 2½"
Courtesy Fourcade, Droll, Inc., New York

6. *Ishtar.* 1965
Wood, plastic, cord and rubber
36 × 7½ × 2½"
Collection Mr. and Mrs. Ronald B. Lynn and family

7. *Several.* 1965
Painted papier-mâché over rubber hose
84 × 11 × 7"
Courtesy Fourcade, Droll, Inc., New York

8. *Hang-up.* 1965–66
Acrylic on cloth on wood and steel
72 × 84 × 78"
Collection Mr. and Mrs. Victor W. Ganz, New York

†9. *Untitled.* 1965–66
Painted twine over papier-mâché on masonite
9 × 9"
Collection Mel Bochner, New York

*10. *Vertiginous Detour.* 1966
Painted rope, net and plaster
Net: 23" long; ball: 40" circumference
Private Collection, New York

*New York only
†not illustrated

*11. *Laocoön*. 1966
Painted cord, wire, papier-mâché and plastic pipe
126×22×22″
Collection Allen Memorial Art Museum, Oberlin College, Ohio

*12. *Metronomic Irregularity I*. 1966
Painted wood, sculpmetal and cotton covered wire
12×18×1″
Collection Robert Smithson, New York

13. *Metronomic Irregularity III*. 1966
Painted wood, sculpmetal and cotton covered wire
10×50×2½″
Private Collection, New York

14. *Ennead*. 1966
Dyed string and painted papier-mâché
36×22×1½″
Collection Mr. and Mrs. Victor W. Ganz, New York

†15. *Iterate*. 1966
Woodshavings, glue on board, string and acrylic
20×20″
Collection Dr. Robert Pincus-Witten, New York

†16. *Untitled*. 1967
Metal washers on wood and sculpmetal
36×36×1″
Courtesy Fourcade, Droll, Inc., New York

17. *Ditto*. 1967
Sculpmetal on plexiglas and wire cords
15×14½″; total height with cords 70″
Collection Mr. and Mrs. John Lloyd Taylor, Milwaukee, Wisconsin

18. *Addendum*. 1967
Painted papier-mâché, wood and cords
5×119×6″; total height with cords 84½″
Private Collection, New York

19. *Constant*. 1967
Woodshavings, glue on board, acrylic and rubber tubing
60×60×5½″
Private Collection, New York

20. *Untitled*. 1967
Woodshavings, glue on board, acrylic and rubber tubing
12×10″
Collection Robert and Sylvia Mangold, Calicoon Center, New York

†21. *For Joseph*. 1967
Painted plaster over paperboard box, hair
3½×2½×4″
Collection Mr. and Mrs. Norman Goldman, New York

*22. *Magnet Boards* 1967
Sculpmetal on wood and magnets
24×24×2″; 4 units, each 12×12×2″
Collection Mr. and Mrs. Henry Feiwel, Larchmont, New York

23. *Accession*. 1967
Perforated aluminum, rubber tubing
14½×14½×9½″
Courtesy Fourcade, Droll, Inc., New York

24. *Accession II*. 1967
Galvanized steel, plastic extrusion
30⅜×30⅜×30⅜″
Collection The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut

†25. *Untitled*. 1967
Rubberized cheesecloth
4 units, each 7×6×2″
Collection Gerald and Grace Wapner, Woodstock, New York

26. *Untitled*. 1967
Latex
Sheet: 9½×9½″; 9 units, each 2½″ diameter
Private Collection, New York

27. *Sequel*. 1967–68
Latex
Sheet: 30×32″; each unit 2½″ diameter
Courtesy Fourcade, Droll, Inc., New York

*28. *Untitled.* 1967–68
Mixed media
14⅛ × 10½ × 10½″
Collection Stephen Antonakos and Naomi Spector, New York

29. *Untitled.* 1967–68
Mixed media
14⅛ × 10½ × 10½
Private Collection, New York

30. Assorted models, test pieces. 1967–69
Mixed media
Indeterminate dimensions
Courtesy Fourcade, Droll, Inc., New York

31. *Untitled.* 1968
Latex and tubing
3 units, each 18–26 × 7½″ diameter
Courtesy Fourcade, Droll, Inc., New York

*32. *Repetition* 19, *III.* 1968
Fiberglass
19 units, each 19–20½ × 11–12½″ diameter
Collection The Museum of Modern Art, New York, Gift of Charles and Anita Blatt, 1969

33. *Accretion.* 1968
Fiberglass
50 units, each 58 × 2½″ diameter
Courtesy Fourcade, Droll, Inc., New York

34. *Sans II.* 1968
Fiberglass
38 × 258 × 6½″; 3 units, each 38 × 86 × 6½″
a) Collection Whitney Museum of American Art, New York. Gift of the Albert A. List Family and Dr. and Mrs. Lester J. Honig (2 units)
b) Collection Dr. and Mrs. Norman R. Messite, New York (This piece originally consisted of 5 units which were shown together. These units were subsequently separated into 5 individual pieces.)

*35. Model for *Augment* and *Aught.* 1968
Latex on cotton
29 units, each 8½ × 4½″
Collection Stephen Antonakos and Naomi Spector, New York

36. *Aught.* 1968
Double sheets of latex over polyethelene sheets
4 units, each 78 × 40″
Courtesy Fourcade, Droll, Inc., New York

37. *Area.* 1968
Rubberized metal mesh and metal wire
240 × 36″
Courtesy Galerie Bonnier, Geneva

*38. *Untitled.* 1968
Unfired clay on cardboard
13½ × 1½ × ⅜″
Collection Ruth Vollmer, New York

39. *Untitled.* 1969
Fiberglass, wire and cloth
744 × 1″
Collection Helmut Klinker, Bochum, Germany

*40. *Vinculum I.* 1969
Fiberglass, rubber tubing and metal screen
104 × 24″; 2 parts, each 104 × 8½″
Collection Mr. and Mrs. Victor W. Ganz, New York

41. *Vinculum II.* 1969
Rubber extrusion, rubberized wire mesh and wire staples
192 × 3″
Courtesy Fourcade, Droll, Inc., New York

42. *Expanded Expansion.* 1969
Fiberglass and rubberized cheesecloth
3 units of 3, 5 and 7 poles each; each unit 120 × 180–240″
Courtesy Fourcade, Droll, Inc., New York

*43. *Right After*. 1969
Fiberglass
79⅛ × 180 × 120″
Collection Milwaukee Art Center. Gift of the Friends of Art

44. *Connection*. 1969
Fiberglass on wire
20 units, each 16–65½ × 3″
Collection Mr. and Mrs. Victor W. Ganz, New York

45. *Contingent*. 1969
Fiberglass and rubberized cheesecloth
8 units; each 114–168 × 36–48″
Courtesy Fourcade, Droll, Inc., New York

46. *Tori*. 1969
Fiberglass and wire mesh
9 units, each 30–47 × 12½–17 × 10½–15″
Courtesy Fourcade, Droll, Inc., New York

47. *Sans III*. 1969 (not in exhibition)
Latex and metal grommets
156 × 3 × 1½″
Courtesy Fourcade, Droll, Inc., New York

†48. *Untitled*. 1970
Fiberglass over wire mesh, latex over cloth over wire
12 × 9 × 4½″
Courtesy Fourcade, Droll, Inc., New York

49. *Untitled*. 1970
Fiberglass over wire mesh, latex over cloth over wire
4 units, each 34–42½ × 23–34 × 2–6″
Collection Mr. and Mrs. Victor W. Ganz, New York

50. *Untitled*. 1970
Plaster over wire, cloth covered wire
7 units, each 4½–6½″ high; base 5 × 5″
Courtesy Fourcade, Droll, Inc., New York

51. *Untitled*. 1970
Fiberglass over polyethelene over aluminum wire
7 units, each 74–111″ high × 10–16″ circumference
Collection Mr. and Mrs. Victor W. Ganz, New York

52. *Untitled*. 1970
Latex over cotton rope, metal wire
3 ropes: 144″, 126″ and 90″ long
Collection Mr. and Mrs. Victor W. Ganz, New York

Drawings

53. *Untitled*. 1965
Ink
11⅛ × 16½″
Courtesy Fourcade, Droll, Inc., New York

54. *Untitled*. 1965
Ink
18½ × 24½″
Courtesy Fourcade, Droll, Inc., New York

55. *Untitled*. 1966
Wash and pencil
9⅛ × 7⅛″
Collection Mr. and Mrs. Walter Bareiss

*56. *Untitled*. 1966
Wash and pencil
12 × 9½″
Collection Xavier Fourcade, New York

†57. *Untitled*. 1966
Wash
13⅛ × 10⅛″
Collection Mr. and Mrs. Herbert Fischbach, New York

58. *Untitled*. 1966
Wash and pencil
12 × 9″
Collection John J. Reiss, Milwaukee

59. *Untitled*. 1966
Gouache and pencil
8⅛ × 7½″
Private Collection, New York

60. *Untitled.* 1966
Wash on paperboard
9½×7¾″
Collection Steingrim Laursen, Copenhagen

61. *Untitled.* 1967
Wash on paperboard and plastic
14×14″
Collection Donald Droll, New York

62. *Untitled.* 1967
Ink on graph paper
10⅞×8½″
Collection Mr. and Mrs. Walter Bareiss

63. *Untitled.* 1967
Ink on graph paper
11×8½″
Courtesy Fourcade, Droll, Inc., New York

64. *Untitled.* 1967
Ink on graph paper
10⅞×8½″
Collection Ruth Vollmer, New York

65. *Untitled.* 1967
Ink on graph paper
11×8½″
Private Collection, New York

66. *Untitled.* 1967
Ink on graph paper
11×8½″
Courtesy Fourcade, Droll, Inc., New York

67. *Untitled.* 1967
Ink on graph paper
11×8½″
Courtesy Fourcade, Droll, Inc., New York

68. *Accession.* 1967
Gouache and pencil
11½×15⅛″
Courtesy Fourcade, Droll, Inc., New York

†69. *Repetition Nineteen*, First of 3 versions. 1967
Ink on tracing paper
8⅞×12″
Collection The Museum of Modern Art, New York.
Gift of the Eva Hesse Estate.

†70. *Repetition Nineteen*, Second of 3 versions. 1967
Ink on tracing paper
8⅞×12″
Collection The Museum of Modern Art, New York.
Gift of the Eva Hesse Estate

†71. *Repetition Nineteen.* 1967
Pencil on graph paper
11×8½″
Collection The Museum of Modern Art, New York.
Gift of the Eva Hesse Estate

†72. *Repetition Nineteen I.* 1967–68
Gouache, watercolor, and pencil
11½×14⅞″
Collection The Museum of Modern Art, New York.
Gift of the Eva Hesse Estate

73. *Untitled.* 1968
Ink wash
11×15″
Collection Roy R. Neuberger, New York

74. *Untitled.* 1968
Ink, pencil and tempera
15½×11″
Collection Mr. and Mrs. Ernst Englander, New York

75. *Untitled.* 1968
Ink wash
13×13½″
Collection Arthur A. Cohen and Elaine Lustig Cohen, New York

76. *Untitled.* 1968
Ink wash
11×15″
Collection Mr. and Mrs. Adam Aronson, St. Louis

77. *Untitled.* 1968
Ink wash
30×22″
Collection Mr. and Mrs. Norman S. Carr, Akron, Ohio

78. *For Gioia.* 1969
Ink wash
14⅞×11″
Collection Gioia Timpanelli-McPhillips, New York

79 *Right After.* 1969
Ink wash
22×14⅞″
Collection Constance C. Wittcoff, St. Louis

80. *Untitled.* 1969–1970
Gouache
30⅜×22¼″
Courtesy Fourcade, Droll, Inc., New York

†81. *Untitled.* 1970
Ink
8×10″
Collection Lucy R. Lippard, New York

By the Artist

Letter Protesting Mayor Daley, 1968 (see Editorial, *Art News*, vol. 67, no. 7, November 1968, p. 29).

Statement, *Art in Process IV*, exhibition catalogue, Finch College Museum of Art, 1969–70. Unpaginated.

"Fling, Dribble and Drip," *Life*, vol. 68, no. 7, February 27, 1970, pp. 62–66. Includes statement by the artist, p. 66.

"An Interview with Eva Hesse," *Artforum*, vol. VIII, no. 9, May 1970, pp. 59–63. Interview by Cindy Nemser.

Letter to Sol LeWitt, *Sol LeWitt*, exhibition catalogue, Haags Gemeentemuseum, July 25–August 30, 1970, p. 27

On The Artist

"It's All Yours," *Seventeen*, September 1954, pp. 140–141, 161.

Smithson, Robert, "Quasi-Infinities and the Waning of Space," *Arts Magazine*, vol. 41, no. 1, November 1966, pp. 28–31.

Lippard, Lucy R., "Eccentric Abstraction," *Art International*, vol. X, no. 9, November 20, 1966, pp. 28, 34–40.

Lippard, Lucy R., "Eros Presumptive," *The Hudson Review*, Spring 1967. (Slightly revised version in *Minimal Art: A Critical Anthology*, Ed. Gregory Battcock, Dutton, New York, 1968, pp. 205–221).

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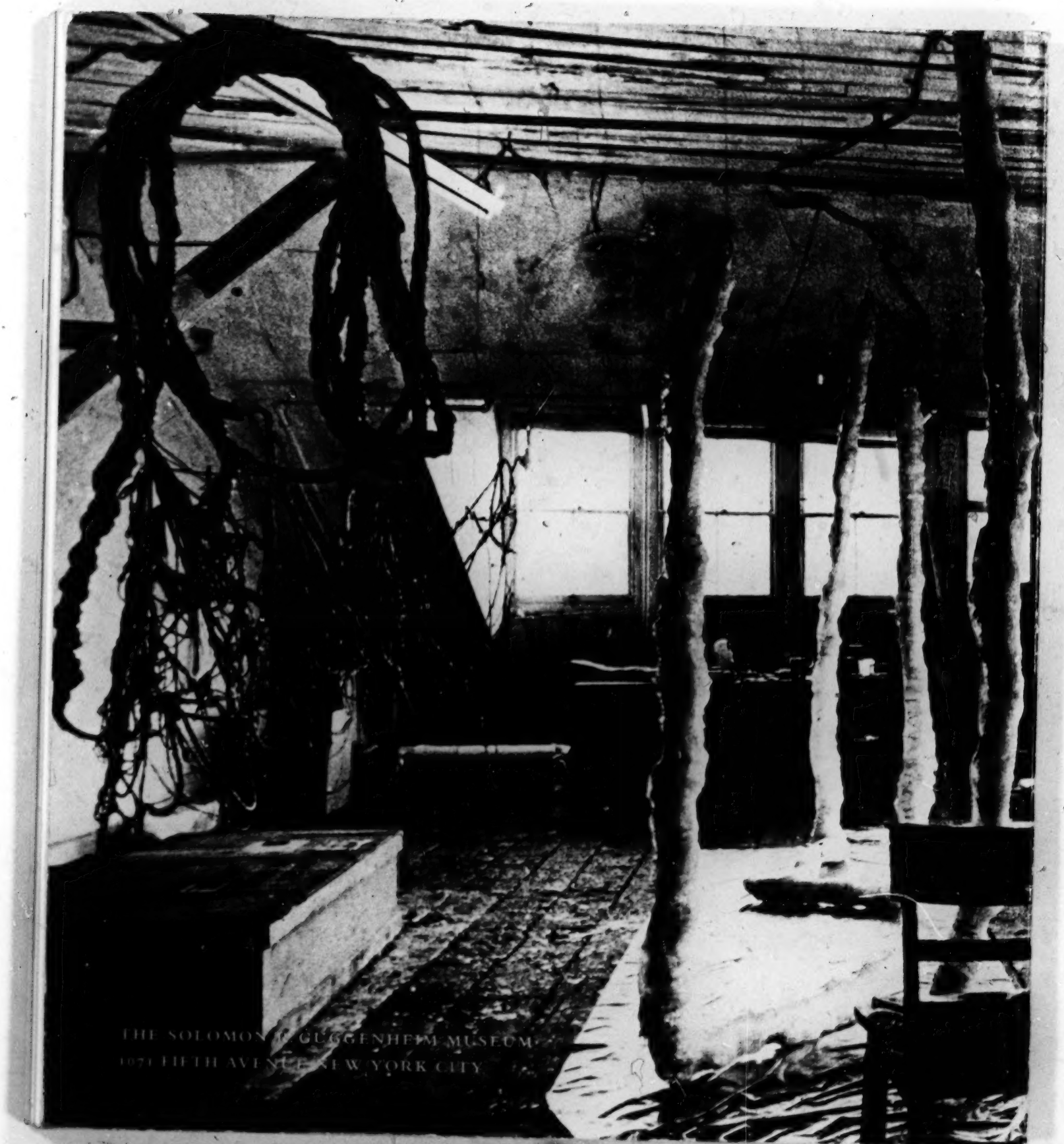
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